The International
Crosby Circle Presents

BING

NO. 65

Edited by REG BRISTO

1982

"For lots of people, old songs have a sentimental association with something pleasant that happened to them or with a time when they were doing fine. For example, I'm always being asked to sing songs I sang at the Coconut Grove more than twenty years ago. Probably those who make the requests romanced their wife there before they were married and the songs they heard at the Grove recall those happy occasions....

"Time was when I let lyrics roll out of me without thinking how they sounded. Playing some of the records I made in the 30's, I notice that in many of them I was tired; my voice was bad and had a lot of frogs in it. The notes were generally in key, but sometimes I barely made them and they sounded strained. But I paid no attention to whether they were bad or good when I made them. And they sold. They were popular. When I play back some of the records I've made in the past year or two, they're too vocal. They're over-sung. I'm listening too much to what I sing when I sing it, and it makes me self-conscious. If I have any lasting or durable personality I am unaware of it....."

BING CROSBY in "CALL ME LUCKY" *

Enduring, endearing, self-deprecating Bing - encapsulating some of the reasons why we are willing, nay very happy, to honour and perpetuate the name - and the career - of such a great and talented personality. It is now more than 50 years since the Grove songs and a lot more people than those privileged to visit that salubrious nightspot still delight to hear those songs as well as the thousands sung since.

* His autobiography, circa 1954 and which obviously could take no cognizance of the ensuing 23 years.

HIGH HIGH HIGH SOCIE . . . HIGH SOCIETY

BING

Quarterly organ of The International Crosby Circle

No. 65 September 1982

Dedicated to the Memory
of a great man and entertainer
beyond compare.

Secretary/Editor: REG BRISTO, 7 Greenmeadow Close, Cwmbran, GWENT NP44 4PJ

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Film Consultants:
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KEITH PARKINSON, 16 Cartwell Rd., St. Annes, Lytham St. Annes, Lancs.
Chief Publicist:
LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

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Regrettably, too much attention should not be paid to the page nos. from 27 on for the truth is that, owing to enforced reshuffle, pages 27-32 were repeated! Reading continuity is in no way affected, however.

THE LEEDS EVENT

this year is on the FIRST SUNDAY OF OCTOBER, i.e. 3rd of that month. And this year will see the results of a re-think. The emphasis this time will be on informality! Getting to know you; chatting, socialising &c. We are dropping the time-table of records, messages, films, video and so on to this end. That they WILL occur is sure but as and when they are wanted. Another major change, however, will be in the refreshments - the sit-down formal dinner is being dispensed with in favour of a HOT BUFFET meal. There will be a two-meal choice which can be picked up and taken to the tables members desire, in the company they want! Early information is that the meal will be: Deep Fried Goujons of Fish, Tartare Sauce, OR, Chicken in red wine and mushroom sauce - ALL SERVED WITH JACKET POTATOES (new when available) & minted peas, followed by Chocolate & cherry gateau and coffee with cream. And the price is thereby being kept down to £5.80p.

All enquiries to the organiser, MICHAEL CRAMPTON, 19 Carrholm Crescent, Chapel Allerton, Leeds, West Yorks, LS7 2NL (Tel: (0532) 689556. Please make them in plenty of time. SPECIAL GUEST THIS YEAR WILL BE PRISCILLA KOERNIG from America. This will be the 17th consecutive Leeds event and will, as usual, be at the Mansion Hotel, Roundhay Park, Leeds.

Grateful acknowledgments to ZOK for the great cartoon. Original Material © 1982.

EDITORIAL

DISMAYINGLY, and certainly to our surprise, after so many years of happily honouring Bing Crosby and his grand career, we find ourselves virtually caught in a dilemma. Up to now, it has been a glorious, happy, researching pursuit of Crosbyana with never a cloud - on the horizon or elsewhere.

Now, there may be. Or could be. The reason is that increasingly since Bing died we have encountered dissension. We are not referring to the 'authors' who saw the opportunity for a "fast buck" by holding up Mr. Crosby to be a villain, cold and unfeeling, instead of the happy, talented, and caring troubadour we knew him to be. We can dismiss that exercise as just another gambit in the unprincipled age we appear to be living in.

Sadly, the dissension, or reports of it, come from within the family. Or more correctly, the families. So many books are supposedly being written by Gary, by Kathryn, and perhaps others describing what Bing was 'really like'; they have inspired magazine and newspaper reports that all was not well and that indeed, the Clan Crosby was riven with ill-will and rancour. Then came the 'auction' of Crosby memorabilia which, whether we agree with it or not, totally or in part, did provoke a lot of 'gossip' and adverse comment.

Our point is: how much should we concern ourselves with all this? We exist to honour, remember and indeed glory in Bing's great achievements. And it has been said a thousand times: There was only one Bing. That is becoming more and more apparent, alas. Alas in some ways. Should we take any undue interest in these books and reports? We're well aware of the propensity of the press to distort, even to dream up, some of the things they learn - and print. But, has it any relevance to our interest in Bing?

Well, yes it has. Unless we carry reports or stories on the families we get letters regretting their absence. Mind you, mainly they are referring to when the boys were four guile-less cherubs! Questions have been asked how much Bing would have approved of, say, Mary Frances, her way of life and her acting career? And just one member wrote after the last issue expressing dissatisfaction "at the constant sniping at Kathryn". We didn't do the sniping; that came from other sources. We merely reported - tho' we did express some disappointment that the Bing Crosby Historical Society was getting what may easily be described as churlish treatment from Mrs. Crosby.

So, there's our dilemma. Do we report, good or bad? Do we ignore and merely concentrate on Bing? If we print only what is pleasant we can be accused of looking at things thro' rose-tinted spectacles! Seems the real solution is to weigh up whatever appears, measure its relevance, and then take a decision, and most of all, try and ensure its accuracy before passing it on.

OBITUARY

AL RINKER, 74
COMPOSER SANG WITH CROSBY

BURBANK, CALIF. (UPI)

Composer Al Rinker, who gave Bing Crosby his start in music and sang with him as one of Paul Whiteman's Rhythm Boys, died Friday, June 11th, of cancer, it was disclosed yesterday. He was 74.

Rinker, a brother of the late blues singer Mildred Bailey, hired Crosby in the 1920s to be a drummer and singer in his small dance band, the Musicaladers, in Spokane, Washington.

The band soon broke up, but Rinker and Crosby, then a college student and part-time law clerk, formed a duet and went on the vaudeville circuit.

They caught Whiteman's attention while playing at the Metropolitan Theater in Los Angeles. The bandleader made Miss Bailey the first featured female singer and teamed Crosby and Rinker up with Harry Barris to form the Rhythm Boys, whose recording of MISSISSIPPI MUD in the late 1920s was one of the first million-selling records.

Rinker, who composed songs for films from the 1930s to the 1950s, also set to music the lyrics of Scottish poet Robert Burns recorded in the Jo Stafford album, 'My Heart's in the Highlands'. Among his other compositions were PETER PETER PUMPKIN EATER, DREAMSVILLE, OHIO, SUSPENSE, HIGHWAY TO LOVE, YOU STARTED SOMETHING, JUST FOR LAUGHS, YOU CAN'T DO WRONG DOIN' RIGHT, OF ALL THINGS, MY SONG TO YOU and EVERY SONG THAT I SING.

The above, with others similar, from the American press thus reveals the demise of the one remaining RHYTHM BOY from the illustrious trio which made such an impact in the late 20's. An impact all their own - as well as seeing the birth of the most remarkable career in the world of entertainment in that it virtually saw the start of Bing's career.

Al Rinker really did see the start of the Bing Crosby story and has a very special place in Crosbyana. It was indeed Al that gave Bing his first 'job' with the Musicalders as drummer/vocalist. Not only that, no doubt Al and Bing shared their boyish dreams and Al, probably more than the actual Crosby family, saw the birth of the Crosby legend. True, the paths of the three followed different paths from 1930 on but between them they had laid the basis of great things. It will be recalled, however, that the three came together for a special 'reunion' in 1951 on the occasion of Paul Whiteman's 50th anniversary as a bandleader. Harry Barris appeared in some of Bing's films in minor parts, notably as the bass-player in BIRTH OF THE BLUES. Al Rinker though - and we stand to be corrected - never did appear on screen with Bing (or anyone else) except in KING OF JAZZ and this, of course,

was just prior to the break-up of the famed trio.

We must confess to some surprise to learn at this late date that Al Rinker was 5 years younger than Bing. For no particular reason, we had always assumed that Rinker was the senior member of the three. It also means that with Bing at the age of twenty-three when he duetted with Al on his very first record - I'VE GOT THE GIRL - the latter was a mere 18. A teenager in fact.

Al also made a memorable recording in a duet with Bing on the Whiteman record WISTFUL AND BLUE which is claimed to have set new vocal standards in the "vocal refrain" business. Harry Barris, of course, came along on the inspiration of Paul Whiteman soon afterwards.

As to be expected, Al Rinker figures fairly prominently in Bing's book, CALL ME LUCKY where among other things he remembered how adept Al was at listening to the latest records by the top bands and memorising them to the extent that the Musicaladers could play a passable version of the same record even tho' none of them were trained musicians!

In another passage, Bing wrote:

> "Al Rinker was dark, curly-haired, soft-spoken. When he did speak, he didn't say much. His kind always goes over well with the girls. The fellow who does all the talking gets nowhere; the fellow who waits for the gabby ones to run out of gas, then moves in, does better. Al has always been very serious about music. He likes good music and knows it when he hears it. He plays a good piano, although by ear. When the Rhythm Boys broke up he continued to be successful. For several years after that he did radio work and produced shows on national networks."

THE BING CROSBY HISTORICAL SOCIETY in the States had contacted Al Rinker and, indeed, had him as a guest at some of their functions. It was noted, however, that he couldn't attend the latest (in May last) on account of failing health.

It may be argued that Al's 8-9 year association with Bing was fairly fragmentary measured up against a 50-year plus career but it cannot be denied Al Rinker was in right at the start in what were, perhaps, the most formative years of Bing's monumental span. It was with Al that Bing set off in the old jalopy for California - which never quite made it incidentally! - where they met with Mildred Bailey, the illustrious sister of Al and the first female vocalist featured by Paul Whiteman, as the above obituary notes.

So, another important personality of the Crosby legend passes on.....

And in June last it was announced that HARRY MILLS of the celebrated Mills Brothers had died at the age of 68. They were true contemporaries of Bing, hailed as the first stars of radio, being seen on the screen in THE BIG BROADCAST of 1932. Often guests on Bing's radio programmes, veteran Crosby people prize the three commercial recordings they made with Bing. In 1935 John, the eldest of the four brothers, died. After a sad and sombre period, Father Mills came into the act and they carried on as The Mills Brothers. When the father died they appeared as a trio. Now as time inexorably rolls by, they are reduced to a duo and its easy to understand if, with this latest loss and their age, they decide to call it a day. The Mills Brothers made their first records (FOUR BOYS & A GUITAR) in 1931....which shows what an early start THEY made.....

Mary Crosby talks about life with father

BING'S LITTLE GIRL GROWS UP

SHE CAME RUNNING OUT, WITH CATS and dogs leaping about her, as I arrived at her eagle's nest in the Malibu hills. Dressed in tight jeans, leg warmers, baggy white sweater, and with her long dark hair loosely knotted in a ponytail, Mary Frances Crosby looked like a bubbly teenager—hardly the wicked femme fatale who shot J.R. in the *Dallas* soap.

Her face is small, the features are as delicately carved as a Dresden doll, and her large hazel eyes are warm as she greets me. Below us is the vast Pacific, under a brilliant sun.

Her small frame does not appear to pack the power to defy a presence so imposing as that of Bing Crosby, known as a disciplinarian with his children. Yet she did defy *him*, and the outcome was not at all unsatisfactory.

"Daddy would paint himself into corners," she says. "When I was 14, I had an opportunity to live in Mexico as an exchange student. Daddy forbade me to go, but when Mother approved it, I went—against his wishes.

"I was the black sheep. No, I was rebellious, which is fine, wonderful, really. I asked the kind of questions that upset people. I suppose Mother caught a little hell for sticking by me.

"I was to stay there a year, but four months later Daddy had a lung cut out and I came home.

"But while I was in Mexico, I'd write him these wonderful letters, and he wouldn't answer, nor would he take my telephone calls. He was angry and hurt that I had defied him. And there he was, painted in that corner. But at the hospital, everything was fine again, and afterward I returned to Mexico.

"A few weeks later, he called me and said, 'I love you and I want to ask you a favor.' It was the first time he'd called me in Mexico. And I said, 'Yeah, Dad, anything.' I was so happy to hear from him.

"He said, 'I want you to come home. I really miss you, and I can't help the way I am. I'm sorry I didn't answer your letters or take your phone calls, but I really need you at home with me.' I was on the next plane out."

She looks away, struggling for control. "Do you know how hard it was for him to admit he was wrong, to expose himself emotionally? But I don't mean that he was incapable of expressing love; he did it in different ways.

"He was not a cold-hearted man. That's absolute trash, and it's mean for people to print that, because it's a real easy slot for somebody to put him in. He was simple in a lot of ways, but emotionally, he was a complex man."

Bing Crosby died Oct. 14, 1977. He had four sons (Gary, Dennis, Philip, Lindsay) from his first marriage, to actress Dixie Lee, who died of cancer in 1952. Five years later, at the age of 54, Bing married a 23-year-old actress, Kathryn Grant, and had three more children: Harry, Mary Frances and Nathaniel. What has happened since to Mary Frances, 22, his only daughter, and to the rest of his family?

"I'd just turned 18," she replies, "and I was studying at the American Conservatory Theater in San Francisco. We were rehearsing a curtain call when I was taken aside and told of his death on a golf course in Spain.

"OK, Daddy died. He'd lived a very full life. He died before he was old or senile or had lost possession of his faculties and/or his family.

"At a time when most people have called it quits, in his 50s," she continues, "he had another family. Between my mother, who was just so good for him, and us children, we kept him very young.

"You know, sometimes when people get old, they lose their grip on themselves and the people around them. Because the people around them need to go and live their own lives. The family was still a very tight unit, he was still healthy, and he died playing the game he loved most. I think his death was a very positive thing."

When I suggest that Bing, at 73, had many good years left, she looks squarely at me and says, "Obviously not, or he'd still be around. I feel very clear that he died at the right time, or otherwise he wouldn't have died."

This is a young woman with definite ideas. She stood up to her father, but she also deferred to him on matters that might have seemed old-fashioned. When she first brought her boyfriend, Edmund (Eb) Lottimer, home, she says, "Daddy was quiet and chucking about, not at all friendly. At the dinner table, Daddy said grace and, out of the corner of his eye, checked to see if Eb crossed himself. Which I loved. He was really cute that way."

Bing told Barbara Walters, in an interview five months before he died, that if one of his children were to live with someone out of wedlock, "I wouldn't speak to them ever again."

Not long after his death, Mary moved in with Eb. "I didn't want to bring him unnecessary pain," she says. "Afterward, I felt it was important for me to live with the man I was to marry before we took our vows. I wanted to know exactly what I was getting into." They were married Nov. 24, 1978, just 13 months after Bing had died.

Much has been written about Bing's problems with his first family. The four boys supposedly disappointed him, and he later blamed it on the Beverly Hills-Hollywood atmosphere. Too many rich brats with wrong ideas. Taking no chances, Bing moved his second family to a mansion in Hillsborough, 20 miles south of San Francisco.

Since Bing's death, critics have been digging into dusty closets and rattling old bones. "Oh, it just infuriates me," Mary exclaims. "I don't want to read the junk they write about Daddy. These writers never knew him. You know what it's like when somebody famous dies. Perfect strangers cash in on them."

"I think if my mother wants to write a book about the Bing she knew, she's entitled," says Mary. "She lived with the man 20 years. If Gary wants to write a book, even if it's not positive, he's entitled. Bing was his father. But if some jerk thinks he can make a buck on Bing Crosby by writing a book that is viciously slanted and untrue, then I think that's outrageous."

Columnists have dubbed the book Gary is writing "Daddy Dearest"—comparing it to *Mommie Dearest*, written about Joan Crawford by her adopted daughter, Christina, which depicts the actress as cruel and sadistic.

According to Dennis, Gary's book will not be an attack on his father. Doubleday, the publisher, says the book, for which no publication date has been set, is titled *Bing's Boy: An Intimate Memoir*.

Bing died estranged from his first four sons. They are now estranged from each other. Through numerous marriages, they gave Bing 14 grandchildren. Today, Dennis lives in Pebble Beach, Cal.; Philip has a bar in Atlanta; Lindsay and Gary are in Los Angeles. All have been provided for in Bing's will. "We've had a trust since we were 21," Dennis confides, "It's plenty to live on for the rest of our lives. We're never going to starve."

"Daddy was a private person, modest and shy, a loner, really," Mary admits. "He had his hunting buddies and his fishing and golfing buddies, but we seldom entertained at home. He wasn't interested in parties. Thank goodness. Or jet-setting. We were his entourage when he traveled, or he traveled alone. He was a totally honest person. Not a shred of affectation. No airs whatsoever. Everything he did was natural. A very basic person.

"And what fun he was to work with. We'd rehearse for the Christmas shows, and it was like play time. We'd sing and dance, do a few numbers, and then go for long walks to talk about it. It was incredible the gift he gave us by letting us perform with him. I would sit in the wings and watch him because he was one of the most wonderful performers in the world. What a thrill it was to see how hard he worked and how effortless he made it all seem."

She pauses and smiles. "When I was young, I wished I had Daddy's blue eyes. All three children have Mother's coloring. But we have a lot of Dad's internal characteristics. We're all hard workers. We were taught to clean up after ourselves, make our own beds, and we were raised with strict discipline and an early curfew."

"We weren't spoiled," she adds. "We didn't get everything we wanted by a long shot. And we went to public schools. Like most kids, we didn't always measure up, and we got spankings. Mother or the butler, Alan Fisher, whom we all adored, did the spanking."

According to Fisher, who recently became butler for Britain's Charles and Di, Bing's idea of intimidation was to roll up a newspaper and run around the house, crying, "This has got to stop!" When the children got older, says Mary, Bing would talk to them, saying things like, "I have so much faith in you, and I don't want to see you making these mistakes." She adds: "He'd be so simple and so clear, saying it with so much sincerity and so much support that you felt, 'Oh, God, I'll be good. Watch me make great grades.' It was very inspirational."

Still, it was difficult for Bing to express love, Mary says. "It went along with the shyness. He wasn't kissy-kissy. When we kissed him, he'd flinch and blush and do all these wonderful things. It was just great. The game was to make Daddy squirm. Mother, of course, was a very warm, Southern, country woman, lavish with hugs and kisses."

Her father, she says, tried to correct mistakes he'd made with his first family, like being away from home a great deal: "With us he was almost always home. We vacationed together at our home in Las Cruces, Mexico, or at the ranch in Rising River, Cal. At night, we'd watch television, or play chess, checkers or Scrabble."

"Dad was great fun," she adds. "He joked a lot and made that house ring. We all ate breakfast together, and every morning he'd come down whistling or singing, always in a good mood."

Mary was a precocious child. At 15, she entered the University of Texas, her mother's alma mater, but she always wanted to act. Besides Christmas shows and commercials, she did summer stock and dinner theater with her mother. She quit college and joined the American Conservatory Theater. "Daddy was supportive, but he wasn't about to call producers on my behalf," she says. "This was something I was going to have to do on my own. Which was fine with me."

"All us children are fiercely independent," she says. Harry, a gifted guitarist and pianist, is studying for his master's in economics. He also acts. Nathaniel, 20, won the U.S. Amateur golf championship last year and wants to turn pro. Her mother is writing a book about life with Bing.

Her husband, Eb, "is an incredible man," she adds. "He's a songwriter and actor and one of the most loving, caring people in the world. He's taught me to open up to people more, and it's been wonderful." Her eyes shine.

After six years, she says, it keeps getting better. They spend a lot of time alone on their hilltop with their pets and two Arabian horses. "We have magical times," says Mary. "Our greatest moments are three-hour trail rides and coming home to dinner before a fire."

When the talk turns to Bing's will, she grimaces. "I never talk money," she says. "I think it's tacky. Suffice it to say we've been provided for, but we're never going to be jet-setters. Nor will I have to be a waitress to support my art. So I feel I'm lucky."

Thirty years ago, Bing's sons formed a quartet called The Crosby Boys. "We just moved in right at the top," Dennis recalls with a chuckle, "and wound up at the bottom, by popular demand."

Mary's career, on the other hand, is progressing slowly but surely. She admits that she mismanaged herself after *Dallas*. "I should have taken it and run," she says, "but I decided I wanted to do *art* for a while. I've got a few more years before I do art."

She adds, shaking her head, "I was so green when I came to Hollywood that I thought it was rude to call my agent." Now, she says, she's got a smart manager who has been around. "You either learn the complicated politics of this town or find someone who knows how the game is played."

She has learned that rejection in show business isn't personal. "If you get the job, fine," she explains. "If you don't, no need getting upset. They are looking for a certain type . . . or they don't know what they're looking for until they see it. If you take rejection personally, it will destroy you."

No fear of that for Mary Frances Crosby. "I love acting," she says, adding that she is constantly seeing improvement in her work. "I'm very serious about wanting to be a good actress," she continues. "I do have talent, and I'm very clear on that goal."

I believe her. When she was 11, Bing took her to Nairobi, Kenya, on a safari. "He taught me how to shoot, and I outshot him the first day," she recalls. "We were shooting birds, and I got a scotch double—two with one shot. I shot a gazelle, a warthog and a crocodile. The crocodiles were all over the place. They were eating children. It was illegal to shoot them, but I really wanted to shoot one, and I did.

"They found human bones when they opened up the stomach. Of course, I wouldn't do anything like that now."

Perhaps not, but any 11-year-old who can shoot a crocodile illegally in darkest Africa shouldn't have too much trouble making it the hard way in the tinsel jungle of Hollywood.

This story was written by OVID DEMARIS, the author of 27 books, including the bestselling THE LAST MAFIOSO. His newest, THE VEGAS LEGACY will be published next March by Delacorde. The story about Bing's only daughter appeared in many American papers.

Editor: There may be those who question the accuracy of the heading to the story; others may widen their eyes at a 14-year-old defying a loving father to go to Mexico and thinking the whole thing rather splendid. Be that as it may, its not our function to carp - well, not unduly! - and we feel this article about Mary Frances roughly five years after the death of her illustrious father will be of great interest to most.

Firstly, the young lady firmly and clearly states the case of whom is entitled to write books about Bing - those who knew and lived with him - or those who never even met him yet dream up the most fanciful 'biographies'.

Secondly the story serves to answer all those - and that includes us - who have wondered where the first four boys are. Remembering them as chirpy youngsters it is saddening to read Bing died estranged from them. Equally sad that they are estranged from each other. That latter item may tell a lot. And there seems authentic information on what Bing provided for in his will. And in connection with that will, it seems fairly evident that Bing, wise as he was, was well aware of the potential shark-bait his inheritors may become. And acted on that reasonable assumption.

And the article at least proves that Dennis retains a sense of humour! "We just moved right in at the top - and wound up at the bottom by popular demand!" Bing, without resorting to nepotism which he clearly despised, nevertheless saw that all seven of his offspring had a fair introduction to show business. And then it was up to them.

".....my second choice has to be Gleneagles because it is such a lovely place, with a marvellous hotel. Years ago my wife and I had the suite next to Bing Crosby.
One morning my wife ran into the bedroom in great excitement. 'Listen,' she said, 'I can hear Bing singing!'
'Well bang on the wall and tell him to stop,' I told her."

---JOHNNY SPEIGHT in a golfing magazine in which he gave his favourite courses. Among many other shows, Johnny wrote the scripts of the famous (or infamous!) TILL DEATH DO US PART.

And we happen to know that Mr. Speight is a great admirer of Bing's....

****

"WITH MIXED FEELINGS....."

PREDICTABLY, the news that Mrs. Crosby was to auction off vast quantities of Bing's possessions has proved of tremendous interest and certainly the above heading has dominated the vast mail we have received on the event - The Event of the Year, as some American papers dubbed it.
The "mixed feelings" experienced by most of our members were occasioned, of course, by an acceptance that the clearing-out of half-a-dozen homes and a lifetime of collecting all kinds of things by Bing was probably very necessary; whether or not a sale to the 'highest bidder' was the best course open to Mrs. C. has led to considerable doubt.

Reiterating that some disposal was necessary, there was acute dismay that Bing's recordings (or some of them) were to be auctioned off including some gold and platinum ones as well as rare recordings that have never been available to the public. Here member VIC BYNE of Slough introduced a reasoned note when he pointed out that the really historic gold records were already in the Crosby Library at Gonzaga University.

The American press devoted much space to the auction, both before, during and after it. It was very plain that the consensus of opinion was that the auction was not in the best of taste and left Kathryn Crosby in the position of somewhat defensively justifying her decision to hold the sale. Her main theme was that the fans of Bing would thereby be able to acquire some of his belongings. This may indeed have occurred in a few instances - Mrs. Rene Chester here, for example, had an American 'agent' bid on her account - but letters in the main from our American members indicate that the prices went way above their limits. They state, too, that it is quite obvious that it was the clear intention of many bidders to acquire items merely to almost immediately offer them for resale purely as a profit-making exercise.

It must be said too, that the reports in the American press - and some here also created a lot of confusion. It was said, for example, that the money raised from the sale would go to Bing's favourite charities; others said it would go to Mrs. C. Yet again, some reports maintained the Crosby family had been consulted; others that it had NOT. The only surviving brother, Bob, was reported as indignant to learn that the Crosby family bible was originally included in the items for auction. The Bob Hopes and the Sinatras, again, were reportedly much upset that signed pictures of them to - or with - Bing were being auctioned off. Among the records, the gold records for LIVE AT THE PALLADIUM and SEASONS were certainly included. We do not, however, want to get too involved in all of this. We have merely given a sketchy idea of some of the comments and feelings aroused.

So that our own members can at least get an idea of what was involved we have managed to reproduce some of the catalogue pages at random in this issue and they follow. The catalogue, incidentally, itself cost 8 dollars - something around £4.50!

Bing Crosby Memorabilia

to be sold at auction

FRIDAY, MAY 28, 1982
AT
10:00 A.M. AND 1:00 P.M.
SALE 3201C

EXHIBITION

Saturday	May 22	10:00 a.m.-5:00 p.m.
Sunday	May 23	12:00 p.m.-5:00 p.m.
Monday	May 24	10:00 a.m.-7:00 p.m.

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1057. **THREE SIGNED LITHOGRAPHS OF THREE FAMOUS RACE HORSES**

1058. **FRAMED OIL PAINTING ON CANVAS**
Bing Crosby, Horses and Grooms, signed lower right, Hamilton Renwick, 25" x 32".

1059. **TWO ENGRAVINGS OF FAMOUS RACE HORSES**

1060. **SET OF 6 DECOPAGE PICTURES IN ORIENTAL FRAMES**

1061. **PEN AND INK DRAWING-SIGNED**

1062. **OIL PAINTING OF BING**

1063. **CHARCOAL DRAWING OF BING**

1064. **FRAMED COLOR PHOTOGRAPH**
Bing Crosby with pipe, 14" x 11".

1065. **SIX LITHOGRAPHS OF AMERICAN INDIANS**

1066. **FOUR SIGNED JAY ADAMSON LITHOGRAPHS**

1067. **SIGNED KENNEDY BAHIA PRINT**

1068. **COLLAGE PHOTO TO BING BY JOHN SWANSON**

1069. **GOLF AND GROG SOCIETY DIPLOMA**

1070. **UNFRAMED PLAQUE OF BING, FRAMED STITCHERY AND FRAMED PRINT**
Metal strips in cork.

1071. **TWO FRAMED PRINTS BY RAY HARM**

1072. **PAINTING OF NUDE BATHERS BY MAURICE LOGAN**

1073. **CYPRESS POINT BY ARTHUR WEAVER AND PHOTO OF GOLF COURSE BY KYLE WALKER**

1074. **WATER COLOR OF EARLY GOLFING BY DALLMAN**

1075. **APOSTOLIC BLESSING TOGETHER WITH A MISSION DONATION CERTIFICATE**
Kathryn and Bing Crosby, 1959, Pope John XXIII.
(Est. price: 300/500)

1076. **POPE PIUS BENEDICTION, DATED 1951**

1077. **HAND COLORED LITHOGRAPH "THE STATE HOUSE IN PHILADELPHIA" 1776 (NOTE LETTER)**

1078. **THREE FRAMED PICTURES OF THE NATHANIEL CROSBY HOME**

1079. **MIXED MEDIA PAINTING ON BOARD SIGNED L/R**

1080. **KATHRYN CROSBY**
As a nurse, costume design, program cover in lucite and shadow box frame.

1081. **PICTURE OF SARA BERNHART**

1082. **RECORD POSTER**
In color, Bing and Fred (Astaire), unframed, 17" x 24".

1083. **OIL PAINTING ON CANVAS OF "OKOOLE MALUNA" BY J.N. SLICK, 1938**

1084. **OIL PAINTING ON CANVAS OF A SAILING SHIP SIGNED FREDRICK HOERTZ**

1085. **LAMINATED PROGRAM COVER**
Art Deco, late 1920's, "The Rhythm Boys."

1086. **RICHMOND GOLF CLUB CARD, "TODAY" PLAQUE, AND FRAMED POEM**

1087. **FRAMED OIL PAINTING ON CANVAS**
Bing Crosby, full face, signed lower left Morse, 18" x 14", together with framed letter from the artist.

1088. **SIX FRAMED PRINTS BY MARY CORITA AND A FRAMED POSTER**

1089. **FRAMED OIL PAINTING ON CANVAS**
Contemporary, Bing Crosby, Presentation, Xmas, 1965, from Irving Berlin, with musical notation, 22" x 28".

1090. **FRAMED PRINTING ON CLOTH**
Gonzaga, 1937, Bing Crosby Homecoming, facsimile signatures of entertainers, 24" x 24".

1091. **FRAMED PRINTING ON CLOTH**
Del Mar Turf Club, no date, facsimile signatures as above, 18" x 18".

1092. **FRAMED ABSTRACT AND AN UNFRAMED LANDSCAPE**

1093. **FRAMED COLOR PHOTO**
Bing Crosby as Indian chief.

1094. **PHOTOS OF FOUR CROSBY SONS, INCLUDING THE TWINS**

1095. **FRAMED COLOR PHOTO**
Bing, Bob Hope, Fred Astaire, Ed Wynn, etc.

1096. **FOUR FRAMED PHOTOS**
Bing Crosby, Louis Armstrong, Frank Sinatra.

1097. **FRAMED COLOR PRINT**
Dempsey-Willard Fight, 1919, inscribed to Bing Crosby by Jack Dempsey, 1952.

1098. **FRAMED RACING SCENE PHOTOS**
Belmont Park, "Don Ringo," 1943.

1099. **FRAMED PHOTOS**
Bing Crosby and Rocco, 1937, 9" x 11", wire photo of Bing Crosby, mounted, at Bay Meadows, 1933.

1100. **FIVE FRAMED PRINTS**

1101. **FOUR FRAMES WITH GOLF PHOTOS OF BING**

1102. **TWO FRAMED PHOTOS**

1103. **FRAMED AERIAL PHOTO OF BINGS RANCH**

1104. **FRAMED PICTURE OF BINGS DOG**

1105. **EIGHT LAMINATED ALBUM COVERS**
Album covers. (Est. price: 150/300)

1106. **LOT OF THREE FRAMED PLAYBILLS**

1106A. **THREE FRAMED PHOTOS OF BING CROSBY AND SPORTS**

1106B. **FRAMED NEEDLEWORK AND A FRAMED PRINT**

1106C. **18TH CENTURY EGLOMAISE**

1106D. **PARIS OPERA WATER COLOR**

1106E. **FRAMED LIMITED EDITION PRINT**

1106F. **FRAMED PICTURE OF GEORGE WASHINGTON**

1107. **CARPET FROM BINGS SECRETARY'S OFFICE**

1108. **DESK FROM BINGS SECRETARY'S OFFICE**

1109. **COFFEE TABLE FROM BINGS SECRETARY'S OFFICE**

1110. **CONSOLE FROM BINGS SECRETARY'S OFFICE**

1111. **SOFA FROM BINGS SECRETARY'S OFFICE**

1112. **DESK WITH RETURN FROM BING'S SECRETARY'S OFFICE**

1113. **PEDESTAL FROM BINGS SECRETARY'S OFFICE**

1114. **TWO SECTION BOOKCASE FROM BINGS SECRETARY'S OFFICE**

1115. **DESK FROM BINGS SECRETARY'S OFFICE**

1116. **CONSOLE FROM BINGS SECRETARY'S OFFICE**

1117. **TABLE FROM BINGS SECRETARY'S OFFICE**

1118. **BOOKCASE FROM BINGS SECRETARY'S OFFICE**

1119. **CHEST OF DRAWERS FROM BINGS SECRETARY'S OFFICE**

1120. **PEDESTAL FROM BINGS SECRETARY'S OFFICE**

1121. **BLACK UPHOLSTERED SWIVEL CHAIR**

1300. TEN FRAMED PICTURES OF BING CROSBY AND FRIENDS

1301. TEN FRAMED PICTURES OF BING CROSBY

1302. TEN FRAMED PICTURES OF BING CROSBY

1303. SIXTEEN MISC. CROSBY PHOTOGRAPHS

1304. TEN FRAMED PICTURES OF BING CROSBY

1305. TEN FRAMED PICTURES OF BING CROSBY

1306. SIXTEEN MISC. CROSBIANA

1307. LAMINATED PLAQUE, BING CROSBY, T. V. TIMES COVER

1308. FOUR FRAMED PHOTOGRAPHS OF BING CROSBY'S PARENTS

1309. LOT OF CROSBIANA

1310. LOT OF BING CROSBY PICTURES

1311. LOT OF PHOTOGRAPHS OF BING CROSBY WITH OTHER CELEBRITIES

1312. LOT OF BING CROSBY PHOTOGRAPHS, MISC.

1313. LOT OF CROSBIANA, PHOTOGRAPHS, ETC.

1314. STERLING SILVER FRAME ENGRAVED "MARY FRANCES" 9-14-59, WITH COLOR PHOTO

1315. FRAMED PICTURE OF BING AND THE CROSBY FAMILY

1316. LOT OF CROSBIANA, PHOTOGRAPHS, ETC.

1317. LOT OF CROSBIANA, PHOTOGRAPHS, DRAWINGS, ETC.

1318. FRAMED SET OF FOUR CLASSIC MOVIE COMEDIANS

1319. TWO FRAMED CARTOONS PERTAINING TO GOLF
Bing Crosby and Friends.

1320. LOT OF PROOFS, ALBUM COVERS ETC.

1321. UNFRAMED PHOTO OF BING CROSBY'S OFFICE

1322. UNFRAMED EARLY PHOTOGRAPH OF BING CROSBY, SIGNED

1323. UNFRAMED PHOTO OF BING CROSBY, 3/4 FRONT, SIGNED

1324. PHOTO AS PRECEDING

1325. UNFRAMED 8 X 10 PHOTO SIGNED

1326. AS PRECEDING

1327. AS PRECEDING

1328. UNFRAMED PHOTO OF BING CROSBY WITH BOW TIE, SIGNED

1329. AS PRECEDING

1330. UNFRAMED PHOTO OF BING CROSBY, FULL FACE, SIGNED

1331. AS PRECEDING

1332. THREE PHOTOS AND ONE BROCHURE, SIGNED

1333. THREE UNFRAMED PHOTOS, TOM MIX, TOM HARMON AND WALTER HAGEN
two with dedications to Bing Crosby

1334. PHOTOGRAPH OF BING CROSBY, THE FOLDER COVER SIGNED BY DEBORAH KERR
and Peter O'Toole.

1335. TWO PHOTOGRAPHS, DOROTHY DAW TO DIXIE; FRANK TRUMBAUER, SIGNED

1336. AUTOGRAPHED PHOTO OF DOUGLAS FAIRBANKS, JR., "TO BING"

1337. UNFRAMED PORTRAIT OF GARY COOPER
Inscribed to Bing Crosby, 19" x 15"

1338. FRAMED PHOTO OF CLARA BOW
Inscribed to Dixie (Crosby)

1339. FRAMED COLOR PHOTO OF PEARL BAILEY AND BETTY FORD

1340. STERLING SILVER FRAME WITH AUTOGRAPHED PHOTO OF BING

1341. FOUR AUTOGRAPHED PHOTOS OF JACKIE COOPER, TO DIXIE AND TO BING

1342. UNFRAMED PHOTOGRAPH, HELEN HAYES, INSCRIBED TO MRS. CROSBY (DIXIE)

1343. UNFRAMED COLOR PHOTOGRAPH OF PEARL BAILEY INSCRIBED TO "CATHY" AND BING

1344. AUTOGRAPHED PHOTO TO BING FROM JIMMIE DURANTE

1345. 2 PHOTOS OF BING & PITTSBURG PIRATES AND TWO POSTERS

1346. AUTOGRAPHED PHOTO OF BING AND HIS FIRST FOUR BOYS, SIGNED BY EACH

1347. AUTOGRAPHED PHOTO TO BING FROM DWIGHT EISENHOWER

1348. TWO SIGNED PHOTOS OF GENERAL MARK CLARK, TO BING

1349. TWO UNFRAMED PHOTOS, TO DIXIE LEE CROSBY, JOHN BOWLES;
To Dixie and Bing, Dick (Richard Arlen)

1350. AUTOGRAPHED PHOTO TO BING FROM EDDIE CANTOR

1351. TWO AUTOGRAMED PHOTOS, JOAN BENNET AND ANN BLYTHE

1352. AUTOGRAPHED PHOTO TO BING AND DIXIE FROM RUTH ETTING.
together with sheet music and Columbia record.

1353. SIX MISC. AUTOGRAPHED PHOTOGRAPHS

1354. UNFRAMED PHOTO, DORSEY BROTHER'S ORCHESTRA, "TO BING, FROM JIMMY"

1355. ASSORTED PHOTOS OF VARIOUS STARS

1356. GROUP OF 24 PHOTOS - SEE JACKET FOR SOME OF THE STARS

1357. GROUP OF 24 PHOTOS - SEE JACKET FOR SOME OF THE STARS

1358. GROUP OF 24 PHOTOS- SEE JACKET FOR SOME OF THE STARS

1359. GROUP OF 24 PHOTOS- SEE JACKET FOR SOME OF THE STARS

1360. GROUP OF 24 PHOTOS- SEE JACKET FOR SOME OF THE STARS

1361. GROUP OF 24 PHOTOS- SEE JACKET FOR SOME OF THE STARS

1362. LOT OF PHOTOS OF THE FOUR CROSBY BOYS

1363. STILL NEGATIVES OF CROSBY BOYS AND LOT OF CROSBY CHRISTMAS CARDS

1364. GROUP OF 24 PHOTOS- SEE JACKET FOR SOME OF THE STARS

1365. LOT OF PHOTOS PERTAINING TO BING & HORSE RACING, W/ TELEGRAM TO DUKE OF WINDSOR

1366. LOT OF PROOF PRINTS WITH A COVER LETTER TO BING, DATED 9/2/53

1708. **BRIAR PIPE, DUNHILL SHELL**

1709. **BRIAR PIPE, BERTON FILTER**

1710. **BRIAR PIPE, ENGRAVED BAD-AUSSEE**

1711. **"THE SMOKE" PIPE**

1712. **BRIAR PIPE, COLLECTOR'S KAYWOODIE**

1713. **CHURCHWARDEN BRIAR, COLLECTORS KAYWOODIE**

1714. **CLUB SHAPE BRIAR, "THE CADDY"**

1715. **BURGEMEISTER MEERSCHAUM, SILVER FITTED**

1716. **CALABASH PIPE**

1717. **CRIBBAGE BOARD**

1718. **MINIATURE CHESS SET**

1719. **BOXED GAME SET TOGETHER WITH A TRAVEL SET OF SCRABBLE**

1720. **LEATHER BOUND BACKGAMMON SET**

1721. **CANVAS BOUND BACKGAMMON SET**

1722. **POTTERY HUMIDOR WITH BINGS CIGARS**

1723. **ONYX CHESS SET COMPLETE WITH CHESSMEN**

1724. **33 1/3 RPM DISC, CAPITOL 46760-41, "A" TAKES, SIDES A & B, 11-8-63**

1725. **78 RPM DISC, ABC R32057, "WOLF OF WOLF CREEK PASS", A SIDE ONLY, DEC. 28, 1947**

1726. **78 RPM DISC, NATIONAL HOLLYWOOD, "BLOW UP" AT RECORDING SESSION,**
"Serenade in Blue", backed by: "Silent George".

1727. **78 RPM DISC, RECORDISC, "BLOW UP" AS ABOVE, DIFFERENT BACKING**

1728. **78 RPM DISC, AS PRECEEDING, "LA ROSA" BACKING**

1729. **78 RPM DISC, PRESTO, FROM OKEH 41188,**
"If I Had You" w/ Sam Lanin Orchestra, "My Kinda Love" w/ Dorsey Orchestra.

1730. **33 1/3 RPM DISC, AUDIODISC A940, AM RECORDS, "AFRICAN SAFARI"**

1731. **33 1/3 RPM DISC, RCA CUSTOM, "AFRICAN SPECIAL MEDLEY", 14 COPIES**

1732. **78 RPM DISC, NBC REFERENCE RECORDING, "SMILES",**
With Buddy Cole Dixieland Combo, backed by "At the Jass Band Ball"

1733. **78 RPM DISC, AUDIODISC, "MAGGIE BLUES" WITH TERESA BREWER,**
backed by Brewer solo, "Alexander, etc".

1734. **78 RPM DISC, AUDIODISC, "SMILES", "MY BABY JUST CARES FOR ME", WITH BUDDY COLE.**

1735. **78 RPM DISC, ABC, "BOISE, IDAHO", WITH PEGGY LEE, 12/29/47**

1736. **78 RPM DISC, AUDIODISC, "WITH A SHILLELAGH, ETC," 6032,**
backed by "St. Patrick's Day Parade" 6031

1737. **78 RPM DISC, NBC REFERENCE RECORDING, 4619, "MAY I".**

1738. **33 1/3 RPM DISC, AUDIODISC, "BING SINGS THE HITS" 12 BANDS**

1739. **78 RPM DISC, 20TH CENTURY FOX FILM, "BLUE MOON", DS3**

1740. **33 1/3 DISCS, ABC, "BING CROSBY SHOW", 10/5/60 4 SIDES**

1741. **78 RPM DISC, 20TH CENTURY FOX FILM, "SAY ONE FOR ME" PB5**

1742. **78 RPM DISC, AUDIODISC, "YODELLING GHOST",**
backed by "Black Ball Ferry Line", with Andrews Sisters.

1743. **33 1/3 RPM DISC, MGM, REHEARSAL, 1/20/56, 2403-1, 1690,**
"Well, Did You Evah", backed by same, one not cued.

1744. **33 1/3 RPM DISC, AS PRECEEDING, 2403-4**

1745. **78 RPM DISC, DECCA, "PESSIMISTIC CHARACTER" DUB OF KRAFT MUSIC HALL, 5/2/40**

1746. **78 RPM DISC, 20TH CENTURY FOX FILM, "SECOND TIME AROUND" FROM "HIGH TIME",**
both sides the same, ds3 & 4.

1747. **33 1/3 RPM, DECCA, FROM AUTOBIOGRAPHY, 36 BANDS, 1-9**

1748. **33 1/3 RPM DISC, "ROBINS AND ROSES", PARODY, WITH 45 RPM, DITTO**

1749. **TWO DISCS FROM "ROBINS AND SEVEN HOODS", "STYLE" & "DO BADDER"**

1750. **NO LOT**

1751. **78 RPM DISC, NBC REFERENCE RECORDING, 2043, "BENCH IN THE PARK",**
with Paul Whiteman, side 1 with vocal group, side 2 with Rhythm Boys.

1752. **78 RPM DISC, AUDIODISC, "BING CROSBY AT THE PARAMOUNT", 1931, TWO SIDES.**

1753. **78 RPM DISC, DECCA, "APRIL SHOWERS", BACKED BY "BLUES IN THE NIGHT"**

1754. **78 RPM DISC, 20TH CENTURY FOX FILM, "SECRET OF CHRISTMAS"**
from "Say One For Me" ds28, pb4

1755. **78 RPM DISC, GLEN GLENN, "LIFE IS WORTH LIVING", FROM HOLLYWOOD PALACE**

1756. **78 RPM DISC, DECCA, "Y'ALL COME" L7461**

1757. **78 RPM DISC, 20TH CENTURY FOX FILM, "SAY ONE FOR ME" FROM PICTURE**
of same name, with Debbie Reynolds, pb1

1758. **33 1/3 RPM DISC, VALENTINE STUDIOS "BING CROSBY'S AFRICAN SAFARI MEDLEY" 1970.**

1759. **33 1/3 RPM DISC, CAPITOL, "DO YOU HEAR", 50738-9,**
backed by "Christmas Dinner Country Style"

1760. **33 1/3 RPM DISC, PARAMOUNT, RADIO INTERVIEW DESK,**
promotion for "Top of the Morning"

1761. **33 1/3 RPM DISCS, NBC NATIONAL RECORDINGS, "BING CROSBY CHRISTMAS SHOW" 3/9/51**

1762. **33 1/3 RPM DISC, ORTHACOUSTIC, 8 BANDS, "BING CROSBY CHRISTMAS SONGS" 12/25/55**

1763. **LOT OF 45 DISCS, SMALL AND LARGE CENTER HOLE, DUBS, PROMOTIONAL COPIES, ETC.,**
Amos, Reprise and others

1764. **LOT OF 12" DISCS, GARY, DENNIS AND PHILLIP CROSBY**

1765. **LOT OF 10" DISCS, DUBS, COMMERCIAL RECORDS, ETC.**

1766. **LOT OF 12" DISCS, DUBS, COMMERICAL RECORDS, ETC.**

1767. **LOT OF DUBS AND 78 RPM RECORDS**

1768. **"HIS MASTERS VOICE" ONE OF BING'S FIRST RECORDINGS**
"Mississippi Mud", 78 rpm

1768. **COLUMBIA RECORD OF BING'S FIRST RECORDING**
78 rpm Columbia 824-D, "I've Got The Girl", Don Clark and his Los Angeles Biltmore Orchestra, this is the first Bing Crosby recording.

1770. **LOT OF 45 RPM RECORDS, AMOS, COLUMBIA & DAYBREAK LABELS**

1771. **LOT OF 45 RPM RECORDS, DECCA, KAPP, MCA, RCA, REPRISE, UA, CAZENOVIA COLLEGE**

1772. **LOT OF DISCS, COAST RECORDERS, ETC.**

1773. **LOT OF DISCS, "SAGA OF THE SEMINOLE", "PINE BLOOM" ETC.**

1774. **BING & KATHY, TRADER VIC & HELEN, AFRICAN SAFARI, 13 COPIES**

1775. **BRUNSWICK 02014, DIXIE LEE, BING CROSBY, 1297 (STARLIGHT), 6226 (I'M SORRY)**

1776. **BRUNSWICK 6259 (HOW LONG), 6285 (PARADISE) 6306 (LAZY DAY)**

1777. **BRUNSWICK 6491 (LINGER), 6663 (LAST ROUND-UP), 6696 (BIG LOVE)**

1778. **BRUNSWICK 6853 (MAY I), 6854 (ONCE IN A BLUE MOON), 6936 (LOVE IN BLOOM)**

1779. **COLUMBIA PICTURE LABEL, 1444 (TAINT SO), 1822 (DREAMS COME TRUE)**

1780. **DECCA BLUE LABEL, 548, 631, 756, 806, 2147, 4173**

1781. **DECCA BLACK LABEL, 19 DIFFERENT**

1782. **33 1/3 RPM DISC, MGM REHEARSAL, 1/7/56, 1690, 2 SIDES, "LITTLE ONE"**

1783. **AS PRECEDING, 1/21/56, 1690, 2410-2, "NOW YOU HAVE JAZZ"**

1784. **AS PRECEDING, 2/27/56, 1690, 2416-2, "SAMANTHA" WITH ARMSTRONG**

1785. **78 RPM DISC, MGM 2/8/56, 1690, 2410, 29316-7 "NOW YOU HAVE JAZZ",**
backed by "Who Wants To Be A Millionaire"

1786. **AS PRECEDING, 2/8/56, 1690, 2412-13M 29318-9, "YOU'RE SENSATIONAL",**
backed by "Mind If I Make Love"

1787. **AS PRECEDING, 2/8/56, 1690, 2401-2, 29312-3, "SAMANTHA",**
backed by "Little One"

1788. **AS PRECEDING, 2/8/56, 1690, 2408-9, 29314-5, "DID YOU EVAH",**
backed by "High Society Calypso"

1789. **78 RPM DISC, SOUND RECORDERS, "TOO LATE NOW", AND "TOO LATE NOW" PRE-TAKE**

1790. **78 RPM DISC, DECCA, L6643-4, "JUST FOR YOU", AND "FLIGHT OF FANCY"**

1791. **78 RPM DISC, NBC REFERENCE RECORDING, "LUCKY OLD SUN", WITH JOHN SCOTT TROTTER**

1792. **33 1/2 RPM DISC, ORTHACOUSTIC, "THERE SHOULD BE RULES", "NEW SUN IN THE SKY",**
backed by "Someone You Love", "Avalon Town", with Buddy Cole, 1/6/56

1793. **LOT OF DISCS, "DARK MOON","GIGI", ETC.**

1794. **FOUR DISCS, TWO 33 1/3 RPM, DUBS AND ADVERTISING, "WHITE CHRISTMAS"**
from Crosby Show, "Holiday in Washington", Christmas Feeling" (78 rpm)

1795. **EIGHT L.P. RECORDS, SEVEN COMMERICAL, ONE TEST PRESSING "MAGIC AXE"**

1796. **TWO TEST PRESSINGS, GOLDEN RECORD, "EMPORER'S NEW CLOTHES",**
Universal, "Goldilocks"

1797. **78 RPM DISC, NBC REFERENCE RECORDING, "MY BABY JUST CARES", "HIGHEST MOUNTAIN",**
with Buddy Cole Dixie Land Combo

1798. **78 RPM DISC, AUDIODISC, "MARGIE", BACKED BY "YES, SIR, THAT'S MY BABY"**

1799. **33 1/3 RPM DISC, UNITED RECORDING, "BING CROSBY SHOW", 9-29-63**

1800. **78 RPM DISC, #4323MA, TEST, DECCA, "AS LONG AS I'M DREAMING"**

1801. **33 1/3 RPM DISC, ABC, "OPENING FOR PEBBLE BEACH GOLF TOURNAMENT", 1-13-60**

1802. **78 RPM DISC, DECCA, 7513-4, "SECRET LOVE", BACKED BY "I LOVE PARIS"**

1803. **COMMERCIAL L.P., CANADIAN, "BING CROSBY'S SAN FRANCISCO EXPERIENCE"**

1804. **78 RPM DISC, ABC, "LAZY BONES", WITH LOUIS ARMSTRONG**

1805. **78 RPM DISC, PRESTO, "ONCE UPON A LONG AGO", FROM "HIGH TOR"**

1806. **33 1/3 RPM DISC, MGM, 1690, 2402-3, "I LOVE YOU, SAMANTHA", BOTH SIDES.**

1807. **33 1/3 RPM DISC, MGM, 1690, 2004-T1, 2002T-2, 2003T-1, "TRUE LOVE",**
"Little One," "Samantha".

1808. **78 RPM DISC, DECCA, LC464-65, "DOMINO", BACKED BY "WHEN THE WORLD WAS YOUNG"**

1809. **78 RPM DISC, AUDIODISC, "COPACABANA", BACKED BY "QUIZAS"**

1810. **LOT OF 12" DISC AND L.P. RECORDS**

1811. **LOT OF 10" DISCS, ETC.**

1812. **LOT OF LP RECORDS, PRESENTATION**

1813. **LOT OF L.P. RECORDS, RELIGIOUS**

1814. **LOT OF L.P. RECORDS, SPOKEN WORDS**

1815. **LOT OF L.P. RECORDS, SPORTS**

1816. **LOT OF L.P. RECORDS, CHILDREN**

1817. **LOT OF L.P. RECORDS, DISCS ETC**

1818. **GIFT ALBUM OF CROSBIANA**

1819. **LOT OF LOUIS ARMSTRONG, 78 R.P.M., INCLUDING 5 OKEH LABEL**

1820. **LOT OF L.P. RECORDS**

1821. **LOT OF L.P. RECORDS, MODERN JAZZ**

1822. **LOT OF L.P. RECORDS, VOCALS**

1823. **LOT OF L.P. RECORDS, CHRISTMAS ETC**

1824. **LOT OF L.P. RECORDS, JAZZ**

1825. **LOT OF L.P. RECORDS, JAZZ**

1826. **LOT OF L.P. RECORDS**

1827. **LOT OF L.P. RECORDS**

1828. **LOT OF L.P. RECORDS, 10"**

1829. **LOT OF DUBS AND 78 R.P.M. RECORDS**

1830. **PLATINUM RECORD: "SEASONS" ALBUM POLYDOR, 1977, ENGLAND**

1831. **PLATINUM RECORD: SILENT NIGHT (200,000,000 DECCA RECORDS), JUNE 9, 1960**

These are just some of the pages taken more or less at random to show the style of the item listing. Apart from the opening of BING CROSBY MEMORABILIA the whole thing was enclosed in a glossy cover bearing a photograph of golf-clubs, records, fishing-rods, boots &c. The pages were slightly bigger than ours but the items are readable. The numbers on the left are not important being merely the lot numbers allocated to the items in the way of auctions.

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Many items were presented to Bing over the years by our members, e.g. painted or embroidered plaques, special records, books, Bibles &c. It is possible they will find their gift listed in the catalogue. Which may be disconcerting but as long as Bing appreciated and kept them while he was alive there's no real reason why it should be.

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Lot 2084 (not shewn here) was indeed: CROSBY FAMILY BIBLE, CHARLES GAYLORD, BOSTON, 1932. Leather; worn, cover loose, inscribed Nathl Crosby, Mary Crosby, Wiscosset, Main, family record to 1902. We understand it was withdrawn, however, at the instigation of Bob Crosby.

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Lot 1832: GOLD RECORD: "LIVE AT THE LONDON PALLIUM", 1980, 100,000 copies of album. England.

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Lot 1835: GOLD RECORD FOR 1,000,000 dollars sale of MERRY CHRISTMAS album.

Lot 1836: PLATINUM RECORD: SILENT NIGHT (300,650,000 records, Decca) Sept. 15, 1970.

Additionally, there were scores of lots of Bing Crosby sheet music, Bing Cfosby radio/film scripts, musical scores and orchestrations, a folio of Nelson Riddle arrangements, a picture of Jimmy Dorsey and his Band inscribed "To Bing from Jimmy".....reel-to-reel tapes of Crosby records, interviews, which may be considered legitimate Crosby-show-business souvenirs of great interest. But surely the mind is inclined to boggle at some of the lots which bordered on the bizarre.

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Three table lamp bases; carved wood figure; wall lamp with brass shade; set of 6 upholstered green office chairs; Carpet from Bing's secretary's office....desk from ditto....two section bookcase from Bing's secretary's office....it seems to degenerate into an Oxfam exercise at times - or just a secondhand furniture clear-out.

****

A painting by Sir Alfred Munnings was originally among the lots until someone told Kathryn that such a painting could be worth 2-million dollars ultimately....china, crystal, pewter, gold, silver, spoons, goblets, pepper-grinders, salt-shakers....silver cups, trophies, trays.... On the other hand, some of the period furniture on offer did show Bing's remarkable taste in collecting worldwide.

****

Among the bidders were newspaper representatives and their purchases were subsequently offered as prizes in Crosby competitions. At least two big newspapers ran competitions and across the page you can see how these were presented. Let us remind members that these are NOT ICC competitions! They are reproduced merely - once again - to show members how the thing was treated in the States. Readers were invited to answer the elementary questions you see day by day.....

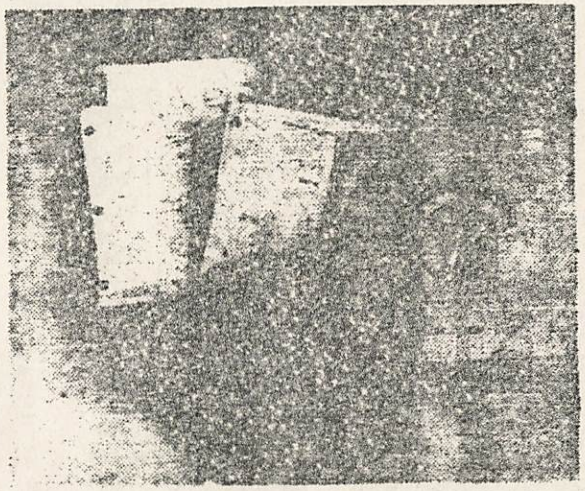
WIN BING CROSBY'S TOP HAT AND OTHER FABULOUS MEMORABILIA

Priceless treasures from the just-auctioned family collection

FANS of Bing Crosby, greatest of American crooners: here's your chance to win one-of-a-kind, authentic memorabilia originally owned by Bing. Answer the questions about Bing that will appear in this space each day this week. At the end of the week, send us your answers.

If you get all five correct, you have a chance to win one of the following unique prizes:

- **A black Crosby top hat, the kind he wore in his movies**
- **A bulldog pipe with 14k gold stemholder**
- **One of Bing's family photo albums**
- **A selection of rare early recordings from Bing's collection, including "Blue Moon" and "Secret Love"**
- **A selection of original movie scripts used by Bing, including the 1948 classic "Road to Rio."**



CROSBY QUIZ NO. 1

Although claims relating to the date of his birth conflict, what is the year that actually appears on Bing Crosby's tombstone?

Official rules

1. Each day this week The Post will publish a question about the life of Bing Crosby. At the end of the week send your answers to all 5 questions ON STANDARD POST-CARDS (3½ x 5½) ONLY to:

BING QUIZ
P.O. BOX 000
Knickerbocker Station
New York, N.Y., 10002

Include your name, address and telephone number where you can be reached during the day. No hand-delivered entries accepted. You may enter as often as you wish, but each entry must be mailed separately. Only one prize per family. All entries must be received by the New York Post no later than noon on Friday, July 2, 1982. The winner will be announced in The Post on Wednesday, July 7, 1982 and notified by mail or phone.

2. Entries containing correct answers to all 5 questions will be entered in a random drawing. All 5 questions will be reprinted on Friday, June 25. Prizes will be awarded in this order to the first five post cards drawn: Top hat, pipeholder, family album, selection of records, selection of scripts.

3. The Post is not responsible for lost or delayed mail. Applicable taxes are sole responsibility of winner. No substitutions for the prizes will be offered.

4. Void where prohibited or restricted. Employes of News Group Publications, Inc. and their families are not eligible. Winner may be required to sign an affidavit of eligibility. All interpretations of the rules and decisions by The Post are final.

5. **NO PURCHASE REQUIRED.** Contest information may be obtained free in person from Readers Service at the New York Post, 210 South St., NYC or from copies of The Post in public libraries.

6. By entering, each person grants permission to the New York Post to publish names and likenesses of winners.

CROSBY QUIZ NO. 2

When Bing Crosby and Al Rinker joined Paul Whiteman's Band they were known as Two Boys and a Piano. When they left Whiteman, a baritone joined their ranks and they became a trio. What was the baritone's name and what did the three call themselves?

CROSBY QUIZ NO. 3

Today's question is a simple one:
what college did Bing Crosby attend?

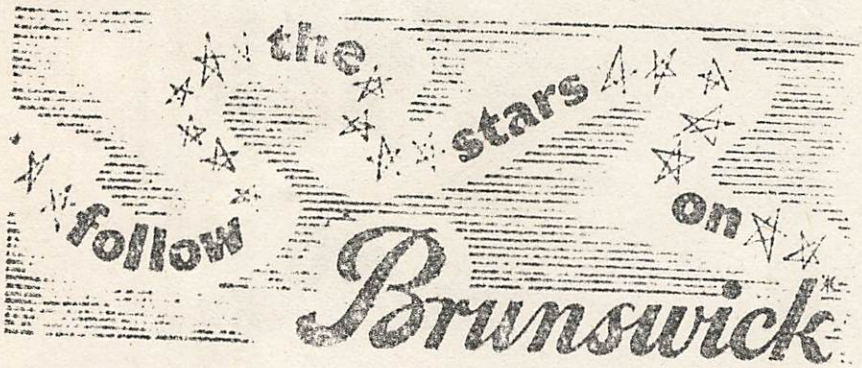
CROSBY QUIZ NO. 4

How many Road pictures did Bing make with Bob Hope?
Name at least three of them.

WINNERS of the first week's prizes in the Lottery Horoscope Game will be published on Friday.

CROSBY QUIZ NO. 5

For which film did Bing win an Oscar?



Bing Crosby in hits from "The Road to Utopia"

✓	03601	Would you? My mother's waltz (not from "The Road to Utopia")
★	03600	Welcome to my dream It's anybody's spring All above from "Road to Utopia"
	02054	Adeste Fidelis Silent night, Holy night
	01311	White Christmas Let's start the New Year right
✓	03595	Out of this world June comes around every year Both from "Out of this World"
✓	03587	Bala You belong to my heart With Xavier Cugat and his Waldorf Astoria Orch
	03589	A friend of yours Just a prayer away
	03591	More and more I promise you

A PIECE of Hollywood history can be yours if you're the lucky winner in the STAR's Bing Crosby Souvenir Contest.

Someone will be awarded the treasured mementoes (pictured at right) from the great crooner's life which were recently auctioned off by his widow Kathryn.

All items are authentic and bring back memories of the man who was one of the biggest stars in the history of Hollywood.

To be eligible to win these truly personal mementoes, all you have to do is correctly identify the complete titles of the four famous Bing Crosby movies in which he is pictured below.

Then on the contest coupon provided, tell us what your favorite Bing Crosby movie is and, in 35 words or less, why it is.

If you wish, you may send your entry on a plain sheet of paper following the format of the coupon. You may send in as many entries as you like, but each must be in a separate envelope. And, most importantly, on the back of each envelope you must write out in order the titles of the four Bing Crosby movies. This is vital.

Completed entries should be mailed to: Bing Crosby Souvenir Contest, STAR, P.O. Box 5751, Grand Central Station, New York, N.Y. 10017. Entries must be received no later than noon on June 30.

On the opposite page you can see Days 2, 3, 4, and 5 of the newspaper's Crosby quiz and we can only repeat it is, of course, childs' play for our members! On the right of the page is yet another competition; it refers to identifying with the full title four of Bing's films in which he was pictured and these are NOT reproduced here. No doubt many of our Stateside members entered and we wish them luck! Certainly our very good friend and reliable correspondent Mr. Justic Francis (Frank) Smith of New York entered.

The competition also required entrants to say what their favourite Bing movie was - and why, in 35 words. Frank's effort we feel was cogent:

> MY FAVORITE BING CROSBY MOVIE IS: "GOING MY WAY"
> BECAUSE:
> While a marine I was Bing's guest on that set. Later I saw it on Guadalcanal, Guam and Okinawa. It was my connection with home.

Frank's entry is most revealing; anyone who was on all three of those battle islands of World War II knows what the harsh reality of warfare entails.

The four films pictured, incidentally, were WHITE CHRISTMAS, GOING MY WAY, ROAD TO HONG KONG and ROAD TO UTOPIA. We hope Frank was successful in winning some of the memorabilia!

The item in the left hand corner, e.g. the reference to FOLLOW THE STARS ON BRUNSWICK has nothing to do with the auction or competitions! It is merely a nostalgic reminder for members of the day's when record companies seemed to want people to buy their records - when they stayed in the catalogue long enough for you to save up and buy them!

These leaflets, and many others too, used to come out at least once a month and were freely available at record shops. Nowadays the record scene is entirely transformed - and not for the better.

Oh, half-way down page 18 that odd looking word should be PALLADIUM, not the mangled effort that is shewn!

ICC CAR STICKERS ARE NOW AVAILABLE! SEE TRADING POST!

PRELIMINARY NOTICE: THE LEEDS DINNER THIS YEAR IS ON THE FIRST SUNDAY IN OCTOBER, the 3rd Oct.... But full details will certainly appear later on in this issue.

Members would be surprised to know the number of letters and queries we get from non-members on Bing...for instance, someone is writing a book on the famous opera singer, Kirsten Flagstad and wanted to know if she appeared with Bing on the Kraft Music Hall? Another asked was it correct that Bing had made a film A CONNECTICUT YANKEE? If so, who else was in it, what were the roles, what songs - and what were the lyrics and who wrote them? We gave him all the information except the lyrics. We felt that was going a bit far. After all, we're not busy doin' nothing, are we? And you mustn't get the impression your Editor/Secretary is omnipotent! He readily calls on prominent members for the answers! Lionel Pairpoint did the Flagstad for example....

THE CASE OF

SHERLOCK HOLMES AND THE CROONER (with apologies to Sir Arthur Conan Doyle)

Not without some trepidation, we are breaking new ground here. Never before have we indulged in fiction. Whimsy, yes - but whimsical fiction, no. However, the writer, DAVE WARD (Lincoln) has produced a new "case" involving his two favourite personalities - one fictional, the other very real indeed! It may strike a chord with Holmes fans - and we hope, others.

eeking, as always, to further my collection of Crosby records, I was looking around this secondhand shop for precious 78's when I espied what, inexplicably, seemed to me to be an interesting box. It wasn't that it looked impressive, inconspicuous at the rear of the dinghy shop. It was black and rather battered looking but it had an almost indefinable mystique about it - and it appeared as secure as the day it was bought. But I must confess that it was the name printed in dulled gold letters on the front of this box that really caught my attention. This lettering proclaimed:

JOHN H. WATSON, M.D.

Naturally, I went to open it but found it was locked with no key in evidence. On broaching the shopkeeper I learned he had acquired it with a lot of old furniture, that there was no key, and that he wasn't particularly interested in the box, and amazingly, showed no curiosity about it.

Considerably intrigued myself, I asked him what he wanted for it? On getting a modest price I purchased the box and hurried home with it. A thorough clearning showed it was a well-made, good quality piece of work, and the name on the front freshened up considerably.

But how to open it without damaging it? It took considerable thought but eventually I achieved this. How? That must remain my secret.

To my surprise - and perhaps disappointment initially - I found it full of musty, aged, papers. Reading through them, however, my interest quickened for I found they consisted of reports of unpublished papers on cases of the great detective, Sherlock Holmes. Most of them were of cases long forgotten, perhaps never revealed for security purposes. Then I came across a report by Dr. Watson headed as above. But - let Dr. Watson's own words tell the story:

"In all my years of close association with my great friend, Sherlock Holmes, I have journaled all of our greatest cases; but there are some that even today in the year of 1931 I cannot release in which analytical reasoning has made even the strangest and most baffling cases seem easy to solve. But until today, I note that I have never had to record those same thoughts of reasoning by Holmes outside of a criminal case, or even for looking to the future with the same basic factor of reasoning. Probably this is because my friend has never used this on one specific subject before and proves in the process that once again, in our great 50-year friendship, I can still be surprised by my friend's analytical approach. The facts were:

It was in October of 1931 that Holmes and I were at our old lodgings at 221B Baker Street where Holmes would sometimes go from his home in East Sussex to ascertain what mail, if any, had arrived, and to check if there were any cases in which he could be of assistance. Although he never goes out on cases now my friend finds he can often render assistance to people in letters and by means of the telephone. He has proved as remarkably successful in this as when he was more active physically.

I had joined Holmes after a particularly hectic day and we prepared to spend a quiet evening before a glowing fire listening to the wireless.

The voice of a - presumably - young man was coming from the wireless singing a nondescript song entitled I SURRENDER, DEAR. Naturally, I was about to get up and switch off, or at least change stations when my friend spoke.

"My dear Watson, I would prefer to have the wireless left on as I have a particular regard for this singer."

"Quite amazing, Holmes! How did you know my intention?"

"Really, Watson, after our long associationI did think you could recognise simple deduction; but, once again, I must elucidate them for you."

I felt rather offended at this rough note but Holmes seemed not to notice my discomfiture as he continued:

"You were sitting in your chair, looking so peaceful, when your expression changed suddenly. This, my dear Watson, coincided with the phonograph record coming from the wireless. Moreover, at the same time you fingered in your lapel the badge of your local music society, almost instinctively, I deduced. It followed therefore that it was the phonograph record that was causing you irritation. Then I noticed that on your chair-arms your knuckleswere whitening. The only reason for this could be that you were putting pressure on them preparatory to rising from your chair to attend to what was annoying you. To wit, the wireless. It was then I remarked to you that I wanted it left on. Quite simple really, you know; now I want to hear this singer and his song."

Holmes then sat quietly puffing on his pipe whilst listening to this song. When it finished he himself walked to the wireless and switched it off. Passing me on his way back to his chair he had a slight smile on his face.

"My dear friend, why the sharp frown? Have I done something to offend you?.

"I just don't understand you, Holmes. Why take an interest in such a singer. I understand singers of this type are ten-a-penny and to be deplored!"

My remark seemed to arouse Holmes and his face assumed that alert look that I had come to recognise whenever something of interest had his attention.

"My dear Watson, don't you recognise something special? Are you incapable of recognising a true original? A charisma not to mention a highly individual style with enormous popular appeal?"

I was somewhat astonished at this as he didn't sound anything particularly special to my, possibly untutored ear . However, I was totally unprepared for Holmes's next observation: "Let me tell you about this singer's projected future."

"Oh no, Holmes," I cried, "even you cannot look into the future."

"Did I say that I could?" queried my friend.

"Yes," I replied somewhat puzzled a t my friend's drift.

"Then, my dear Watson, I must correct you. What I said was I would tell you his projected future, based on facts already known about this young man. As you - correctly - remarked, I cannot forecast the future precisely.

Again I was discomfited and mumbled something. Holmes stoked up the fire and laughed.

"Let me further eludicate what I mean," he resumed. As I stated earlier, this singer seems to me somewhat special. Did you not notice how he does not force the song? How it seemed to flow so easily and naturally - and with an especially vibrant timbre which has, I suggest, universal appeal? This natural trait suggests he will retain it all his life. Also, I venture to suggest that the advance of science and technology in general regarding phonograph records and broadcasting are bound to make the media more popular; thus this voice will reach an ever-widening circle of listeners. And admirers."

"But Holmes - that seems to me to be a rather rash prognostication," I protested. "How can you possibly deduce all that from the present facts?"

"Elementary, my dear Watson. This singer is already very popular, I gather. Certainly he is already very popular with us in Britain, yourself possibly excepted," replied Holmes, the latter with a ghost of a smile. "And it is well-known that the British people are warm and friendly people - under a certain reserve in certain quarters, that is - and once you have captured British hearts and affection, not to mention respect, you are unlikely ever to forfeit such feelings. In fact, it would not surprise me unduly if, in the course of time, Watson, he will be more popular perhaps in these islands than in his native land. I will also venture to you, my friend, that this singer is going to become a great film star - and will last in that medium for a long, long, time."

"Quite incredible, Holmes," I exclaimed. "How can you forecast <u>that</u>?

"Not difficult, my dear friend. Anyone who is popular on account of his voice, his charisma, is inevitably bound to be the object of great curiosity. People will want to see as well as hear him.

Thus he will be invited to make films, and this side of the entertainment industry you will have noted is expanding rapidly, particularly since the invention of the 'talkies' as they are termed and with their potential in the field of musical films. Additionally, Watson, it needs no clairvoyancy to foretell that this Baird fellow is blazing yet a newer trail with his - what are they calling it? - ah yes, television. And my researches in the human field over many, many years, reveal that this natural talent and charm can be transferred, or projected, via any media."

"All very well, my dear Holmes. I must confess you surprise me in this most unexpected direction one phonograph record has taken us. Yet I must point out that you cannot prove your deductions as you have always done on past occasions."

"My dear old friend, give my deductions time. That alone can prove my points....now! to some music my young singer, alas, is not likely to sing - tho' who can even tell that!"

"And what is that, Holmes?" I asked curiously; with a wry smile Holmes picked up his violin and began to play it in the style I, by then, knew so well.

That appeared to be the end and it can well be imagined how enthralled I had been by Dr. Watson's so unlikely case-history. But no, turning the final sheet over I found the now easily recognisable writing of Watson, perhaps a little more careless. This was his annotation:

"It is now 1940 and I have retired to the East coast, or as near to it as I can get for England is once again at war with Germany, the second world-war in my lifetime. And I have, perhaps for nostalgic reasons, decided to look back on the various adventures I was privileged to share with my very good friend. Holmes is still around, helping British intelligence, so I understand but it is probably five years since I last saw him. Looking through my box of 'histories' I see that a lot of our cases still cannot be released; that is why no journals have been released since 1910 but I can at least, without breaching any security, add a postscript to the above journal so that possibly it may be published at some time.

I have followed the career of that young singer since that night in 1931 as so many millions have. Once again, the deductions of Holmes have proved entirely correct. That singer - his name, by the way, is Bing Crosby - has become a great film star. His records truly sell by the hundreds of millions. Why, it has been announced that one of his records has sold a million on its own account, and for this he has been awarded a Gold record. Just one song. Quite unbelievable. In fact, he has become the world's most popular singing artist.

It is safe to conclude, therefore, that Holmes's powers of deduction do not, as many have believed, concentrate only on criminal cases and criminals although, as I have recorded before - and as is obvious - these were his main preoccupation.

A 'CHARACTER' ASSESSMENT

Another highly original quiz (for amusement!) by Lionel, inspired, he says, by seeing our member BERT HAMBLETT doing so splendidly in the BBC TV competition FILM BUFF OF THE YEAR. The list of film stars below left have two things in common. At some time in their careers they have all played a fictional character in a well-known series and they have all been cast in a film with Bing. Can you link the stars with the characters and name the film in which they appeared with Bing?

(a) Leo Gorcey	(a) Colombo (TV)	(a) Mr. Music
(b) Roland Young	(b) Boston Blackie's Sidekick (The Runt)	(b) Robin & the Seven Hoods
(c) Fay Holden	(c) Hilary Queen	(c) Rhythm on the Range
(d) Robert Wagner	(d) Big John Cannon (TV)	(d) Road to Hong Kong
(e) Basil Rathbone	(e) Bulldog Drummond	(e) Road to Zanzibar
(f) William Gargan	(f) Inspector Clouseau	(f) Here is my Heart
(g) Percy Kilbride	(g) Slip Mahoney (Bowery Boys)	(g) Birth of the Blues
(h) J. Carroll Naish	(h) Jonathan Hart(TV)	(h) The Bells of St. Mary's
(i) Ray Milland	(i) Andy Hardy's Mother	(i) Say One for Me
(j) George E. Stone	(j) Elliot Nash (TV)	(j) Double or Nothing
(k) Leif Erickson	(k) Topper	(k) The Emperor Waltz
(l) Gerald Mohr	(l) Charlie Chan (TV)	(l) Waikiki Wedding
(m) Robert Stack	(m) Pa Kettle	(m) Rhythm on the River
(n) Peter Sellers	(n) Sherlock Holmes	(n) Welcome Stranger
(o) Peter Falk	(o) The Lone Wolf	(o) We're Not Dressing.

(2) In the ROAD series Bing Crosby and Bob Hope were essentially the same characters with different names. Unscramble the pairings and match them with the seven ROAD films:

Chuck Reardon & Chester Hootan: George Cochran & Chester Babcock: Josh Mallon & Hubert 'Fearless' Frazier: Harry Turner & Orville 'Turkey' Jackson: 'Scat' Sweeney & 'Ace' Lanigan: Duke Johnson & Harold Gridley: Jeff Peters & 'Hot Lips' Barton.

(3) (a) Who played Bing's father in 1940 and his producer 10 years later?
(b) Who played Bing's mother in 1938 and his housekeeper 9 years later?
(c) Who played Bing's wife in 1954 and his ex-wife 2 years later?
(d) Who played Bing's brother in 1938 and his partner 18 years later?

(4) In which film did Bing play two characters?

In question (1) above, i.e. the list a down to o, your answers will, of course, consist of three letters, one from each column.

Devilish? I thought so, too (says the Editor). But after three days unremitting concentration I actually got two right! So, don't be dismayed! Consult film-books only when you are on the verge of insanity.

As always, the answers appear later on in this issue.

Personal PS: I've often wondered why they went to the bother of 'script' names. Why didn't they just remain Bing and Bob?

A PERSONAL INDULGENCE: BY THE EDITOR

THE SWEET LONG AGO

.....and the tragic present.

It is axiomatically true that there is nothing like the "old days" - the sweet long ago; this is especially true as one gets older. It is the old syndrome of Biblical aspects: when I was a child, I thought as a child; when I became a man....and so on. While there must be some authenticity in the look-back feelings it obviously is not completely true that the old days were the best. One remembers the agonies of boyhood, and those of a teenager. When one saw one's best girl coming out of the cinema with one whom was considered one's best friend....when one missed out on promotion which was well-earned simply because the boss had a son...when Charlton failed by one point to be champions! Ah those were the days. Absurd trvialities in retrospect.

All of which is a reflective prelude to this personal indulgence. It is likely that few of our members would be aware of Cwmbran if I didn't live there though I hasten to add I'm probably its least claim to any renown. It is a new town tho' different from others like Basildon, Harlow, and Peterloo in that Cwmbran was built around, or grafted on, to a town of that name which has been in existence for centuries. It lies midway between Newport (five miles north of that town) and Pontypool which in turn is another 5 miles northwards. Begun in 1950 the size of the town has three times been increased and it is now a sizeable area of around 55,000 inhabitants.

There are inescabpable signs of its now dwindling industrial past; the mountain skyline of the Eastern Valley dominates it with a quite attractive backdrop; but the coalmines are not far away. Just up the road is Richard Thomas & Baldwin in a village called, of all places, Sebastopol. This most unWelsh name, apparently, came because the iron works made the cannon-balls for the siege of Sebastopol in the Crimean War in the 1850's. A nice story.

As is the way with Welsh towns it has a rugby club which strives mightily to match its more illustrious neighbours like Newport, Cardiff, Pontypool, Newbridge, Cross Keys, Bridgend &c. It has a soccer club, too, with aspirations to the Football League but at present languishes in the Welsh League.

And Cwmbran doesn't make the headlines; it certainly has never made the front-pages or been the lead story on TV and radio.

> Not until, that is, that sunny morning of 29th July when unaccountably a double-decker bus roared at speed under a bridge that was nearly 4-foot too low for it. Six people, mainly elderly, on their way to a day-out at Porthcawl, were killed - one can only pray instantly - in most horrendous fashion.

As I write no-one knows why...the driver was a man of 45 and not a young cowboy.... he was local and should have known of the bridge - a bridge, incidentally, I pass under at least half-a-dozen times a week

as it is on the route to my daughter's home. The most likely explanation is that - as has been the case in so many cases of this kind - he was more used to single-decker vehicles and entirely forgot the kind he was driving.

I was in the garden at 10 o'clock when the sirens set up a frenzied cacophony. I remarked to my neighbour that it sounded terribly urgent. But there, those two-tone sirens always do. Yet I was irresistibly reminded of that day in 1966 when the liquefied mining-tip of mountainous proportions slid on to the village school at Aberfan killing most of the children of that village.

And soon the news of the catastrophe stunned everyone. One's thoughts flew instantly to the possibility of a loved one, a member of the family, being on that bus; but I was reasonably reassured that this wouldn't be so.

Then came the TV news and the announcer saying: "Names of the dead have now been released....they are GEORGE BUIST of Varteg....

> Not a member of the family but a man I'd known for upwards of 50 years. A man who had been a boyhood and teenage friend. Like me, he had been a worker in that vast complex of Woolwich Arsenal and had been dispersed as a keyworker to other establishments early in the War. Like me too, he had married a local girl - but had since lost his wife....
> My mind went back to the early 30's when George was 'one of us'. We used to go camping, tying the flimsy tents on the back of our old roadster bikes....cycling 30 or 40 miles to Southend, Herne Bay, Dover.....and having a whale of a time. George, so quiet and unassuming, from boyhood to manhood, who had been a fine footballer. One who might have signed on for the local side, Charlton Athletic, if he hadn't been so modest and retiring.

I cannot call George a bosom pal; we had just known one another for all those years. When we met - often with a year or two in between such meetings - it was so easy - "Reg! "George!" For we had been boys together. When he enquired about my family, or me his, we both knew he meant my now middle-aged brothers and sisters and not, perhaps, so much my own family. For he knew them too. As I said we were boys together.

And I recalled one such meeting, perhaps five or six years ago. He found himself in my part of the establishment (it was the place you could work 40 years in and still meet someone you hadn't met before!).. He dropped into the office.

> "Reg - I picked up a Crosby album over the week-end - and found your name on it.....
> You have retained that interest all these years! I have, too, though not to that extent...

"Remember how we used to go camping in the 30's? What days they were! Remember the camp-fire sing-song at night when someone always managed to produce a portable gramophone and we would have Bing on endlessly? HOME ON THE RANGE, PLEASE, HERE LIES LOVE, and so many other great songs?"

Yes George, I remember. In fact, I will never forget. Especially now. I remember too how, also inevitably, someone would produce a guitar, and we would go through those songs again and again....in the friendly,

flickering, light of the camp-fire. When perhaps our only worry was whether or not the wind would be in our favour when we cycled home!

And George played - with me - in our church team, darts, table-tennis, billiards.....always a good quiet, reassuring chap. A good man to have on your side.

> And then his name read out in that dreadful news bulletin. Its trite of course but how can one figure out a fate that decided 50 years later George would be on that ill-fated bus, on his own, too. For a sunny day out.....

At the opening of the inquest - several enquiries are pending of course - the coroner quickly adjourned the proceedings pending further results of these enquiries...it is rumoured the driver is indeed in a mental hospital....but only after stating that the dead could only be identified because of scraps of clothing, rings, and so on. The pictures of the bus, completely sheared off, makes the blood run cold at what happened to those passengers.

> Because of that friendship, that sweet-long-ago, I attended the funeral. All the victims were cremated one after the other. It was a harrowing experience. I found myself wondering where the rest of that boyhood gang who listened to Bing around the camp-fire were. If they were still alive...but I know some of them weren't. They perished on the beaches at Dunkirk.....trivialities ended in 1939...

Dear George; always so quiet and totally opposed to violence to die in such a brutal way. R.I.P.

Conflicting reports continue to emanate from the American press. The following is the latest received; it seems to have an air of authenticity:

> "KATHRYN CROSBY, Bing's widow, lost 1.5 million dollars in the collapse of a Californian mortgage brokerage firm called the Golden Plan. That led to rumours that money shorts were behind Kathryn's auction back in May of Crosby memorabilia. Not so. Mrs. Crosby donated proceeds of the auction, about half a million dollars, to the Boys'Clubs of America. But she's suing the Golden Plan and its officers (it was once the third largest such firm in the state) to get her money back."

Our own DAILY MIRROR mentioned the auction frequently and in one issue included the following:

> "....a moth-eaten old golf-bag with the crooner's name on it went for 4,250 dollars, while BARRY GIBB of the Bee Gee's shelled out 7,500 dollars for one putter and a pair of Bing's cowboy boots with his name inscribed in musical notes on the toes."

Seems the British pop-group have an affection for Bing because their father was a great fan of his.

IT'S HAPPENING ALL THE TIME.....

DISCOVERING BING -

- IN HOLLAND - AND WEST DRAYTON !

By: JOHN BIGNELL

Spending a weekend in Midhurst in my second favourite county of Sussex, a really ideal country retreat, I was leafing thro' the April issue of BINGANG, the magazine produced by our good friends on the other side of the Atlantic when I became absolutely entranced by an article by a new addition to the ranks of Bing addicts.

INEKE HOMMES is the name - I feel sure she is a member of our Circle too - a charming young lady, I imagine, from Holland who was born on the last day of March 1964. Ineke stated that she first heard Bing on 15th October 1977, the day after he died. Seems some school-chums were discussing the news of Bing's passing which received massive coverage in the Dutch press, too. So impressed was Ineke by what she read and heard that at the tender age of thirteen and a half she made it her business to find out more about this singer, and so her first Bing album was LIVE AT THE PALLADIUM. Since that remarkable introduction Ineke has now apparently developed a fine Crosby collection; and no doubt at the age of 18 she considers herself a 'veteran' collector!

This story gave me a tremendous lift. So it really is true that young people can still discover Bing, recognise his unique talents, and experience thereafter all the excitement we have all known so well down the years. Johnny Mercer the celebrated songwriter/lyricist, often associated with Bing, has said that it was in 1927 when he first heard Bing's recording of OL' MAN RIVER (with Paul Whiteman, of course) that he knew a unique talent had emerged. Our own estimable Editor has often quoted 1932 and PLEASE as his probable Bing-baptism. Pat Forster remembers as if it were yesterday being taken by an elder sister to see 'College Humor' in 1933 and thus being introduced to a lifetime devotion.

I cannot exactly pinpoint my own introduction to the Crosby magic. I was aware of the name, of course, in the late 1930's but it was probably 1940 and 'Only Forever' which gave me my first inkling that something rather important was afoot for me. And so it goes on - many others have told the story of how they discovered Bing.

Mind you, its not just the thrill of first discovery - its the gradual realisation that you are likely to continue to discover new delights for years and years. I was reminded of the hundreds of Bing songs I have been introduced to over the past ten years as a result of membership of the Circle and the abundance of re-issues we have had during that time.

An exchange of cassettes with Stan Austin, who did such a fine job of his hospital-radio tribute to Bing on his passing - in West Drayton, a stone's-throw away, has proved the point again and again. Actually we do not exchange much Bing via this medium as we correctly surmise that we each have most of his output anyway. But Stan's latest provided a real 'gem'. He had just - belatedly the real veterans might say! - discovered the 1936 recording of ME AND THE MOON; and one could just 'feel' the excitement and delight of the Austin household. This song is one of those much-neglected but truly delightful Crosby records.

ME AND THE MOON was recorded on the same day as were Bing's two duets with Dixie Lee, the First Mrs. Crosby.I consider it far superior to either THE WAY YOU LOOK TONIGHT or A FINE ROMANCE which comprised the latter. What I particularly like about ME AND THE MOON is the way Victor Young and his Orchestra so unobtrusively accompany Bing ('Barely getting thro'' as Bing ad-libbed to Bob Scobey 21 years later in WHISPERING). Also its a catchy little number so suited to the mellowing 1936 voice of Bing and the whole thing was summed up in great fashion by Mrs. Austin - Renee - in six words: "No-one else could sing that song..." was her comment to Stan.

If Ineke Hommes reads this she will realise, with delight I hope, just what a lot of catching up she is in for; and how much fun she will have with a lifetime of Bing collecting in front of her.

Editor: Oh by gosh by JINGO!! Ineke certainly is one of our members; I've been in correspondence with her several times - and she has many of our publications. BUT UNTIL NOW I NEVER KNEW IT WAS A YOUNG DUTCH GIRL with whom I was dealing! I am unacquainted, largely, with Dutch names - except for the easy ones like Noor Van Heel, Frans Van Der Kolff, and a few easy others and didn't know Ineke was feminine! Seems I might have to compile a Circle-membership-questionaire to prevent such misconceptions! Not that there is any harm done - I don't noticeably deal differently with ladies and gentlemen! Even so, its disconcerting. In fact, I'm tempted to ask if she is a "little Dutch girl by a little Dutch mill" but seeing that Ineke lives in the Hague that is most unlikely! *

But Ineke would like to correspond with other members, especially any in the Netherlands, but elsewhere too. Her address is:

INEKE HOMMES,
JOHAN VAN OLDENBARNEVELTLAAN 87
2582 THE HAGUE,
HOLLAND.

Care is necessary with the second line!

* Dutch Mill is another of Bing's early songs Ineke will learn about!

ME AND THE MOON is indeed a delightful as well as, as John remarks, sadly neglected Crosby number. So far as I know it has never appeared on LP tho' it was included in an EP of that title.

Regarding the 18-years age of Ineke I'm afraid it may look as tho' I'm trumping John's ace. Not so - the truth is we get many letters from people much younger. Normally I send them a picture of Bing and a letter suggesting that the Circle doesn't really cater for children of tender years - but that if they feel the same in, say, 5 years, please write again! Yet at the moment, our youngest member is just - fourteen! I had a letter from this youngster asking how to join the Circle and it was apparent (from the handwriting) that he was very young. I remarked so in my usual reply, but was startled to learn - well read for yourselves!

Dear Mr. Bristo,

Thank you very much for the cassette of Bing songs which I enjoyed very much. Also for the photographs which I am putting in a special album. I have shown them to many in my family and they like them as well. My Mum and Dad

have never encouraged me to like Bing. I just heard him singing when I was very young (!)and still love hearing him sing. I am 14 years old....

I must admit I have added the (!) mark in the above - couldn't resist it. His name is Clifford Bartholomew, and he lives at 245, Yorkland Avenue, Welling, Kent, DA16 2LH. May I suggest that anyone with a spare album might send it with a kind word to Clifford?

I was able to surprise young Clifford further in telling him I know, or knew, Welling pretty well! In fact, I was born just a few miles away in Plumstead. Welling is a built-up area complete now, with splendid shopping facilities, cinemas, dance-halls &c., but when I was a boy it was virtually "out in the country" as far as London is concerned.

John Bignell's point is well made: it is great that in these days of non-stop brain-washing (and brain-banging!) by deejays and those consumed by the pursuit of the fast-buck at the expense of young people, some of them do recognise a true talent when they hear it. We can only hope that does not sound patronising - it certainly isn't meant to be.

We were delighted to learn from John also that Pat Forster, whom he was visiting in Midhurst, Sussex, wrote to Kathryn Crosby on hearing of the auction and asked if she might have a possession of Bing's. In response Pat has received a very fine pale silver-blue pure silk tie with 'Bing Crosby' on the tag, obviously being made specially for Bing. Naturally, Pat is thrilled and very proud. And it is opportune for us to remind members that a few months after Bing's death Kathryn did indeed send such mementoes out to quite a number of Crosby admirers who were known to her. This certainly should not be overlooked in the controversy that seems to be raging over the 'auction'.

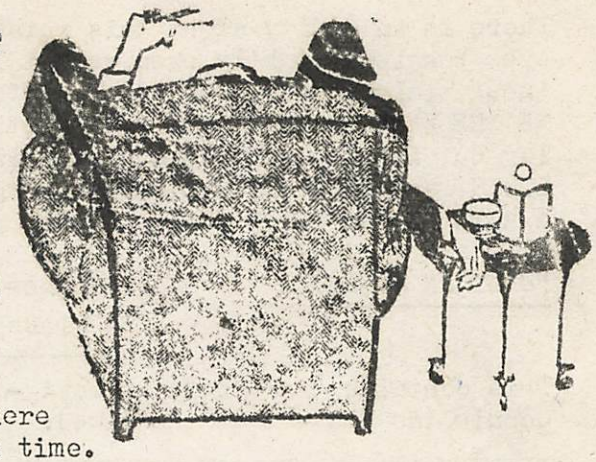
P.S. I was a little surprised to read John Bignell's description of Sussex as his "second favourite" county. As he lives in Wembley, we must assume that Middlesex is No. 1. Strange..... I thought EVERYONE knew that Gwent (which used to be Monmouthshire) is the most beautiful county, closely followed by Kent!

Gwent that used to be Monmouthshire; metres which used to be yards, litres which used to be pints and gallons, 50p which used to be ten-bob, zombie-swaying which used to be dancing, disco's which used to be dance-halls...gay which used to mean a happy, blithe, spirit...any time now some Select Committee will decide that mid-summer's day should be in December (the way it feels as I write, they wouldn't be far out, either)....

Its a changing world all right; gets tough for the Old 'Uns.... Often get the feeling the only unchanging thing we can enjoy is Bing....I don't get a lot of time for watching TV - too busy, as you will understand - except for really important things like Test Matches, World Cup football, Ovett, Coe &c. streaking round the track...but I did in an unguarded moment see a programme of someone's Showcase. What was served up as talent was truly appalling.

Come to think of it, one should think twice about using the word 'streaking' these days....

RECORDS
MAKE



track EVENTS

What's new, with BERT BISHOP and The Editor.....

Despite the absence of anything major in the new-issue line, there are some interesting items this time.

What would we call major? Well, the reissue, say, of BING'S HOLLYWOOD, the 15-album set of the early 60's which remains a record mammoth one-artist set. Its a sobering thought, however, that if MCA did suddenly have a rush of blood to the head and do this it would certainly cost in the region of £50-60 - with the saving grace that the albums could - as before - be bought singly, or in instalments! The reissue of most of the Decca Ace of Hearts, too, could be considered major tho', it must be added, most unlikely!

So, what is there? To begin with, among the host of album tributes to the late Hoagy Carmichael, of interest is STARDUST, Decca MOR 532, priced at £3.99. Only the title song is sung by Bing and he is indeed the odd-man-out on this quite attractive record for of the 16 titles he is the only American artist! The remainder are British with well-known names like Al Bowlly, Jay Wilbur, Nat Gonella, Gracie Fields, Billy Cotton and Ambrose among others.

The Bing STARDUST is the classic 1931 recording which, it may easily be claimed, contains all that is Bing - phrasing, pitch, diction, humming, de-daa-ing and includes the verse which is as attractive as the chorus. The sleeve notes are by one Vic Bellerby and his note is worth quoting:

> "....the melody will always be linked with the irresistible phrasing of Bing Crosby - it has the air of being written especially for him."

Quite so. Still, an expensive item if you don't want the rest of the album! Personally, we found it most attractive.

"FANCY MEETING YOU HERE" Bing & Rosemary Clooney. RCA INTS 5217 £2.99p.

Yes, most members will have noticed the third issue of this duet album; this is the original issue though with a new cat. no. - the original was RD 27105 (see page 134 of LP-ography). It was subsequently issued again under the title of RENDEZVOUS tho' with two tracks deleted, e.g. ISLE OF CAPRI and CALCUTTA and one of the versions of LOVE WON'T LET YOU GET AWAY (p. 114 LP-ography?) Cat. no. for this was INTS 1047 Useful for newer members and those who missed the earlier issues; personally we always preferred the TRAVELLIN' TWO BEAT duets to these. Sleeve is colourful, with Bing and Rosie surrounded by travelling trunks and posters. The picture of Bing has that quite baffling expression on his face! Rosie, of course, looks delectable...

There is an oddity about this reissue of FANCY MEETING YOU HERE; our eyes boggled slightly when we saw list on the rear of the sleeve two 'new' titles, viz., YOU CAN TAKE THE BOY OUT OF THE COUNTRY, and HERE WE ARE FACE TO FACE! Alas, something strange had happened to the lay-out for the first was a sub-title of YOU CAME A LONG WAY FROM ST. LOUIS, and the second ditto for BRAZIL! Queer - tho' here again, its a word we don't like using in the present climate!

"SAND IN MY SHOES" Connee Boswell. MCA. MCL 1689 £2.99p
20 Classic Tracks.

This contains the - dare we say! - hoary old classics of Bing and Connie (as she was at the time):

BETWEEN 18th & 19th ON CHESTNUT STREET: YES, INDEED!

Few won't already have these two; the rest of the album is quite delightful if you like Miss Boswell. Many will always regard her as Bing's closest soul-mate in the way they interpreted songs, both together and individually. The tracks are well-known and include that remarkable version of MARTHA (OH SO PURE) by von Flatow which, allegedly, caused Jack Kapp the equivalent of forty fits - and indeed, he delayed release of the record because he felt people would not take kindly to a jazzed-up classic. For once, he was wrong! The orchestra for this is that of Bob Crosby....

So far the records dealt with are easily obtainable by anyone who wants them. Now, however, we come to issues that are not so readily available but merit our attention if only for the sake of keeping abreast with what is on offer, usually abroad. BERT BISHOP writes -

News of the auction of Crosby memorabilia and tapes, &c., prompts one to think that among all those items there must have been tapes of unissued recordings in good fidelity. Indeed, whispers along the international grapevine has it that there were a lot more Crosby-Clooney tracks that were not generally known about. And this apart from what might have been gathering dust from when Bing first started using tape machines, remembering he was a pioneer in the field. That over-used phrase "the mind boggles" could be legitimately trotted out in this instance! If such material DOES exist let us hope it has got into the hands of some entrepreneur prepared to make a commercial enterprise of it to the benefit of Crosby admirers and collectors throughout the world.

Meanwhile let us turn to what is actually around on release though it must be emphasised again not always easily available without some effort on the part of the purchaser.

GOING HOLLYWOOD: VOLUME 17

Side 1:

1. 1929: RIPSTITCH THE TAILOR (Two Plus Fours)
   (a) Stein Song (Scat version with the Rhythm Boys)
   (b) Stein Song (parody with The Rhythm Boys, Ed Deering and Spec O'Donnell)
2. 1931: CONFESSIONS OF A CO-ED
   (a) Out of Nowhere
   (b) Ya Got Love (with the Rhythm Boys)
3. 1933: PLEASE (short)
   (a) You're Getting to be a Habit with Me
   (b) A Ghost of a Chance
   (c) Please
4. 1932: BIG BROADCAST OF 1932 (from film trailer)
   (a) Here Lies Love (with Stuart Erwin).

(Cont. over....

5. 1933: HOLLYWOOD ON PARADE No 1 (Short series)
Down the old Ox Rd (with Mary Pickford)
6. 1936: PENNIES FROM HEAVEN
(a) One, Two, Button your Shoe (deleted version)
7. 1936: RHYTHM ON THE RANGE
(a) The House Jack built for Jill (with Frances Farmer, not used in the film)
8. 1940: WHERE THE TURF MEETS THE SURF
(a) Where the Turf Meets the Surf (parody)
9. 1937: DOUBLE OR NOTHING
(a) After All (with Martha Raye, Frances Kaye, deleted from the film)

Side 2:
1. 1960: LET'S MAKE LOVE
(a) Incurably Romantic (with Yves Montand)
2. 1960: HIGH TIME
(a) It Came upon the Midnight Clear (with Fabian, Nicole Maurey & chorus)
(b) You Tell me your Dream (with Nicole Maurey & chorus)
(c) The Second Time Around
3. 1964: ROBIN AND THE SEVEN HOODS
(a) Mister Booze (with Frank Sinatra, Dean Martin, Sammy Davis and group)
(b) Style (with Frank Sinatra & Dean Martin)
(c) Don't be a Do-Badder (with childrens' chorus).

This album has been pressed by LARRY KINER and the sleeve includes his usual card with the address P.O. Box 724, Redmond, WA 98052, USA, though a regular UK importer - Legend Music? - may have copies.

Side 1 certainly cafries some rare items and for age and source the fidelity is very fair. Some of the tracks might be considered more 'collectable' rather than having any artistic merit;...but then, we are listening to them totally out of context compared with seeing and hearing them in the films. However, there's a nice sprinkling of some of Bing's hits from the early 30's, and its interesting to hear items that ended on the cutting-room floor. The tracks from the more modern films on Side 2 are summed up by one song, STYLE, in which Bing, especially in the film, outperforms his accompanying artiste friends. It should be noted that though the material on this album is primarily intended to be actual soundtrack the song MISTER BOOZE is the commercially released version. Recall of the actual screenplay reveals that the soundtrack version was disrupted by dramatic asides. Both front and rear of the sleeve carry large period black and white photographs of some rarity in themselves. The Rhythm Boys doing a song and dance routine whilst wearing false moustaches in a college room of some American university - Yale, I think - is the main cover, while the back has a nice six by eight of Bing, with two film-stars I haven't identified, performing round a mike in a plush restaurant. Altogether a very special album to grace one's collection.

CROSBYANA Broadway BR 111 US.

Diane (with Tommy Dorsey)
Lady be Good (with Tommy Dorsey, Joe Venuti)
I Got Rhythm (with Red Nichols)
Blueberry Hill (with Louis Armstrong & Jack Teagarden)
Lazybones (" " " " " ")
It had to be You (with Red Nichols)
Make Believe you're Glad (with Buddy Cole and Red Nichols)
Sioux City Sue (with Buddy Cole and Red Nichols)

(Cont.....

Side 2: Open up your Heart (with J.S.Trotter)
Some Sunny Day (with Red Nichols)
Anytime
Gypsy in my Soul.
Its Easy to Remember
St. Louis Blues (with Red Nichols)
They Can't Take that Away from Me (with Peggy Lee)
Chattanoogie Shoe Shine Boys (with Joe Venuti)

BING CROSBY & HIS SPECIAL GUESTS — Antron 9000 — US.

(Tommy Dorsey, Ethel Merman, Teresa Brewer)

Shanghai
Wang Wang Blues (with Teresa Brewer)
Diane (with Tommy Dorsey)
Hot Canary (with Joe Venuti)
Lady be Good " " ")
Goodnight
Baby Face
Friendly Mountains
Nature Boy
All-Time Flop Parade (medley with Ethel Merman)

These two albums (Broadway and Antron) are excerpts from radio, some of which we've had before, e.g. BING'S PARTY andothers. Fidelity is about par for this kind of LP and may prove expensive for what they are. Although the track DIANE is repeated, the Antron version has a longer and more interesting verbal lead-in. Also, Bing's duetting of the All-Time Flop Parades with various females has been flogged to death by now - and it was never exactly an enjoyable feature in the first place. Future LP compilers may care to note!

BING CROSBY COLLECTABLES — MCA 1502 — US

Rare 1930-31 Recordings

Just one more Chance
Sweet & Lovely
I Found a Million-Dollar Baby
Now that you're Gone
Too Late.
Where the Blue of the Night
Dancing in the Dark
A Faded Summer Love
Out of Nowhere
Goodnight, Sweetheart.

This, as you will see, features commercial recordings but nothing new of course and at ten tracks only cannot be considered a bargain. One is tempted to hope that MCA won't have the audacity to issue it here! Apart from other issues, these songs were on Ace of Hearts THE EARLY THIRTIES, Vocalion, and goodness knows what other albums.

BELLS OF ST. MARY'S/ HOLIDAY INN — Sandy Hook SH 2049 — US

Side 1: With Ingrid Bergman: Camel Screen Guild Players, broadcast 6th October 1947.
Side 2: With Dinah Shore. Lady Esther Screen Guild Players, broadcast 11th January 1943.

This album features two complete half-hour broadcasts of the '40's, being radio adaptations of two of Bing's films of the times. These are better value as one has the songs and dialogue arranged for listening only.

There are reported sightings in HMV Oxford Street of a German 2-LP set called THE BEST OF BING, a self-explanatory title; a Japanese 2-LP set entitled YOUNG BING, oddly named seeing that it contains the four tracks from the Australian RCA EP "ITS A GOOD DAY" but which will set you back £16. There's also a Bing and Dinah Shore LP there, details of which are not known at this time. All in all quite a varied selection from records, films and radio, some of which will find appeal and temporarily satisfy whilst we contemplate the possibilities of an imminent release of some more Crosby/Cole/Moore tracks and, dare we hope, the eventual emergence of some of

that 'auction material' referred to in the first paragraph above.

Editor: Just a couple of points by way of addendum to Bert's round-up. Some of the LPs mentioned are indeed in Legend Music's list attached to TRADING POST. Unless Bert has information not available to your Editor - always likely !- its difficult to see how more Crosby/Cole/Moore stuff can be released - including the much-talked of poems. This is of importance because members are constantly asking for these tracks/poems. Ken Barnes is no longer producing records; he may, of course, dispose of his rights to the unissued material. Then it would be up to that person or company to issue the material. To this we might observe that the times are not propitious for such ventures. Record companies, like so many other companies elsewhere, are retrenching and desperately hoping for survival, leave alone expansion. In these economic circumstances even the copyright-expiry of material up to 1932 may not prove attractive enough to risk issues. Gloomy? It is, I'm afraid.

Regarding the material 'auctioned-off' well, undeniably the potential for great revelations is there - but remembering what happened when plaques and medallions were mentioned, and recalling the wrestling that Ken Barnes had to undertake for the Bing/Cole material we cannot believe anything was sold which did not carry a dire warning about distributing it without a watertight contract to be arranged! Of course, we may be wrong. Yet here again, it would require someone to take the chance on issuing it.

TWO ITEMS TO BE ADDED TO TRADING POST (received later!)

BARRY SANDERCOCK, 10 Captain Cook Close, Chalfont St. Giles, Bucks: I have a copy of CALL ME LUCKY, also the 10" HMV 78 record of Bing with the Rhythm Boys and Paul Whiteman (1927) with MISSISSIPPI MUD/I LEFT MY SUGAR STANDING IN THE RAIN and SWEET LIL/AIN'T SHE SWEET, in perfect condition. I would like to exchange one of these, or both, for one of the Bing Crosby plaques which were issued a few years ago. Anyone interested?

MR. R. F. (Dick) NETTLETON will have a new address from around mid-September (111, Faringdon Rd., Stanford in the Vale, Oxon. He finds that he has a few duplicates and spares of LPs, books, magazines &c. Send SAE for list.

MERVYN THOMAS sent us a cutting from THE EVENING ARGUS, presumably circulating on the South coast as Mervyn lives in Worthing. Seems a chap named ADAM TRIMINGHAM wrote an article saying inter-alia ITS TIME TO BLAST THE PAST! referring to popular entertainment. We gather he was blistered by the resulting mail. A letter we particularly enjoyed read:

"Writing as one of Trimingham's geriatrics may I say that some of the radio acts he rants against used to fill me, too, with the death wish, but not people like Hancock.
I go back further than he does, remembering the age when super-stars really had something besides the ability to fumble out three-chords on a guitar or croak out nonsense much more boring than the few bad songs he msnaged to sift out. There is nothing less entertaining than pop as it is today.
If Trimingham can produce a list to match Bing Crosby, Judy Garland, and the great bands of the 30's and 40's, including the

Cont. from previous page:
the fabulous Ambrose and Lew Stone, not to mention the marvellous Ted Heath of the 50's with their attendant vocalists, out of today's masquerading group of so-called artists, I offer to sit outside the Argus office eating his hat.
Even the admittedly tough old bird Billy Cotton had first-rate musicians, where today you can only find them backing up the rubbish that passes for talent in session bands.
Believe me, most of the garbage appearing on television today would have been jeered out of a buskers' queue in the 'Thirties.

The whole thing was headed: WHO CAN MATCH THE OLD GROANER NOW?

Editor: I showed this to my daughter to prove I wasn't the only one! She's convinced it was written by me using a false name! Actually, it was by George Packham, Lyminster Aven., Brighton - to whom our acknowledgements, and also to the Evening Argus.

Truer Than Life

Bing Crosby recently met and entertained until long past midnight an old friend of Gonzaga Uni-

versity days. "You know," said the latter about 2 a.m., "it would certainly give my wife a great thrill if you came out and serenaded her."

Crosby acquiesced, and from his car, parked in front of his friend's home, he burst into *I Surrender, Dear.*

The husband went in, expecting to find his wife in a state bordering on ecstasy. Instead, she was at the 'phone in the hall.

"I'm calling the police," she said peevishly, "to complain about people in this neighbourhood playing those damn records on their radiograms at all hours of the night."

1934

The above paragraph (left) reminds us of a delightful birthday surprise one of our members had.....MRS. RENEE CHESTER, 48 Milton Rd., Hanwell, London, W7: 26th June was my birthday; just another one, I thought! But I had a surprise I'm not likely to forget. At 7.30am the phone rang, I lifted the receiver wondering who wanted us at this early hour. A few clicking seconds - and then I heard Bing's voice singing HAPPY BIRTHDAY TO YOU! And it was coming all the way from California in the States!

My thoughtful caller was PRISCILLA KOERNIG, well known to many members for her work on Crosbyana for years and years. What a lovely kind thought. I found it most moving. I met Priscilla when I went to the Gonzaga unveiling and with Ken Twiss and many others she was just what I usually find Americans to be - kind, generous, hospitable and especially, THOUGHTFUL.

And Priscilla is coming to Britain, arriving September 18th and will be here until October 9th. She is looking forward to meeting many ICC members and the main event will be her visit to the Leeds dinner this year.

Editor: We will look forward to meeting Priscilla for her name is indeed well-known to many of us. It will be a great pleasure to have her among us.

MICHAEL KENEFICK, 4 Friar Street, Youghal, Co. Cork, Ireland would like to be in contact with members in Cork or Cork County.
Will members note that it is not our policy to supply names/addresses of members in specific areas. It would involve a lot of additional work and in any case, a proportion of members are not willing to have this information propagated. It can be done as above.....

DISCrosby

About Bing records; old, not so old - and comparatively new! Records that weren't - some that might have been... .....

If you're all sitting comfortably we can begin: Repeat after me, slowly -

I'LL BUY ME A FOL-DE-ROLDY-TILDY-TOLDY, SEEK-A-DOUBLE,

USE-A-CAUSE-A-ROLL THE FIND ME - ROLL, JENNIE JENKINS ROLL..

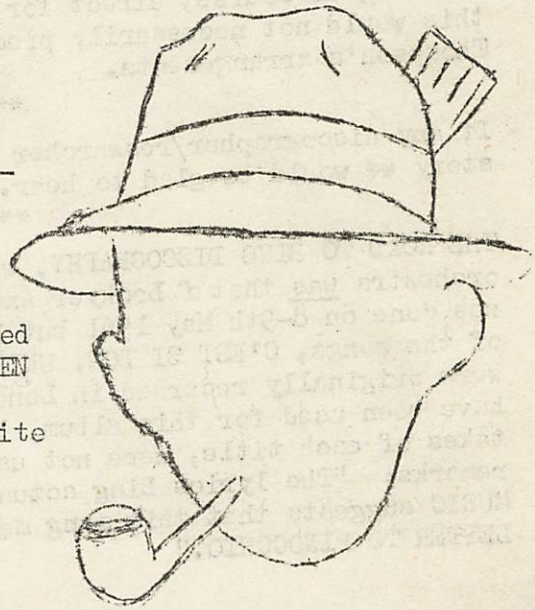
Now again, a shade faster....then again, a little faster still, now for it - By Jove, I think they've got it...now, really up-tempo! You should now be singing what Rosemary Clooney sings in that incredible song from HOW THE WEST WAS WON! Well indeed, it sounds like it! Remember I observed that I had listened to Rosie until my ears ached and just couldn't make out what she was singing. Well, our old friend Lionel Pairpoint has supplied the "lyric" - I use the word in its loosest form; like all of us, Lionel also says perhaps you can tell me what it means! He got it from OUR SINGING COUNTRY by J.A. and A. Lomax.

****

I would hazard a guess that it is one of the earlier forms of 'scat' singing. How else can one explain it? One can picture, possibly, the hill-billies 'way out West at the barn-dance with the caller getting stuck for a lyric and introducing his own 'scat' chorus. It became very fashionable, especially after Bing set such a style in vocal improvisation. One cannot help wondering if Rosemary Clooney ever queried what she was asked to sing? Its a safe bet, I should think, that she had to hold the words in front of her as she sang it! I mean - I'll buy me a fol-de-roldy,tildy-toldy....." On the other hand we could call it sophisticated gibberish. Is there such a thing?

****

I've heard of members who systematically make a point of playing a different album each day - working their way through and then starting again. In this way all albums get their fair share and, more importantly, no album gets neglected. Which they very easily can be. I was reminded of this the other day when I bought an orchestral record which contained MORGEN. Not Dai Morgan - the German MORGEN which means, of course, morning. And I recalled of course that Bing sang this quite lovely song. You all KNOW the album of course, don't you?



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HOLIDAY IN EUROPE (Brunswick LAT 8505 and STA 8505) of course, made when Bing came to Britain for the film ROAD TO HONG KONG. And the first visit with Kathryn. And the first Decca had its illustrious artist in its London studios. A fine album with some haunting songs - DOMENICA, TWO SHADOWS IN THE SAND, MY HEART STILL HEARS THE MUSIC, MELANCHOLIE and so on. With beautiful accompaniments, too.

****

And its because of those accompaniments that this album always has an aura of mystery for me. Most discographies show that the late Malcolm Lockyer, well-known in Britain on radio and records, was the musical director. Yet the album itself makes no mention at all of the orchestra. And nor does the actual record. Which is strange, surely?

****

That there was a London session there is no doubt. Much was made of it for it was really a historic occasion. The trade papers carried big stories of how the session was run and I recall Mike Holliday being astonished (as was reported) at the ease and nonchalance with which Bing ran through the repertoire. More than that, tapes of the session, and its rehearsals, most certainly exist. The mystery for me is: Were Malcolm Lockyer's accompaniments really used on the album? Was it a British orchestra that accompanied Bing? Yes, it did on the London session - but there is reason to believe that it was NOT Malcolm Lockyer's orchestra which played on the issued album.

****

I've heard tapes of the session - and they're quite humourous in places. But the songs are sung at different tempi to that on the album we have! The real point I'm getting at is that I distinctly recall reading somewhere that the whole London session was scrapped and Bing did the thing again entirely in the States! For the life of me I cannot now recall where I learned this but it sticks in my memory.

****

One wouldn't want to posthumously rob Malcolm Lockyer of the honour of being the first MD for Bing on record. In fact, he remains that - but were his efforts issued? Bing recorded this album when his marathon contract with Decca had long expired and though that company issued the record on the Brunswick label as already noted, the sleeve says it was "Produced & Leased by Project Records Inc." Then, and possibly more illuminating it adds "Arrangements by Bob Thompson" - who did, of course, direct for Bing on other US recordings. But this would not necessarily preclude Lockyer - he could have used Thompson's arrangements.

****

If any discographer/researcher has positive knowledge of the true story we would be glad to hear.

****

THE ROAD TO BING DISCOGRAPHY, which remains the 'bible' indicates the orchestra <u>was</u> that of Lockyer and says the session for the whole album was done on 8-9th May 1961 but has a footnote to the effect that four of the songs, C'EST SI BON, UNDER PARIS SKIES, MORGEN, and MELANCOLIE were originally recorded in London on 15th October 1960 and were to have been used for this album, but the recordings, including several takes of each title, were not used. A second note on this album remarks: "The lyrics Bing actually sings on MY HEART STILL HEARS THE MUSIC suggests that this song may have been originally entitled A LETTER TO PINOCCHIO."

I suppose referring to a 1963-recorded album as "modern" is liable to have members tapping their foreheads significantly as if to say "he's tapped!" Yet in the context of Bing's recording span it is not so bizarre. I was going to say, before I diffused slightly, that of Bing's modern albums I have a tremendous partiality for BING SINGS THE GREAT COUNTRY HITS. Good, melodious songs, rhythmic, full of rich deep tones and with very appropriate arrangements and accompaniments.

****

"County & Western" music looms large in the record shops today, whole sections being devoted to it. Mainly sung by indifferent singers, it is nevertheless melodious, with sentimental and sometimes philosophical lyrics, fairly good instrumentation and with a freshness about it. Certainly the best of 'pop' music as it is known today, infinitely superior to rock 'n' roll, punk, new-wave, etc. etc. Its difficult to see how some of the songs qualify for the description "County & Western" for the music has got more sophisticated perhaps than when it used to be called "hill-billy" music! Bing always sang this type of song along with all the other categories - the long list of such songs illustrates the point. Songs about the trail, tenderfoot, home on the range, minding cows, lonely cowboys and so on. Yet he made this album devoted to such music and the actual title was used, too.

****

I doubt if Bing, with his monumental lack of pretentiousness, set out to do so but in effect he showed how these (on the whole) good songs should be sung! Right from the start with OH, LONESOME ME to the rousing end with SUNFLOWER the whole album must be one of Bing's better latter-day efforts. WOLVERTON MOUNTAIN with its so-rhythmic build-up at the end: "I don't care about Clifton Clowers I'm gonna climb upon his mountain..." is a great number. The highly - perhaps too highly sentimental - FOUR WALLS and HELLO WALLS get the full-blooded baritone treatment from the Crosby larynx - listen to that line "Hello window - I see that you're still here...." Truly delightful.

****

JEALOUS HEART gets the real swinging treatment and tho' the lyric is plaintive Bing sings it so strongly as to make plaintiveness less in evidence than authority! LITTLE BITTY TEAR is, characteristically, more than a little tinged with whimsy....."oh, oh I really put on such a show..." One could only wish that Bing had done more work with Bill Justis who surely showed that he could produce a modern effect and still sound melodious. His efforts with Bing would have earned the approbation of Jack Kapp we feel. And that wasn't easy!

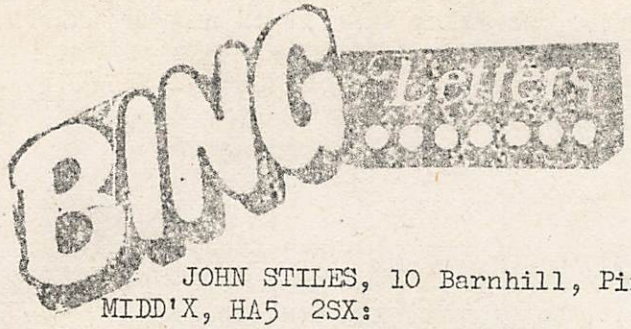
****

As I have been wont to say on previous occasions Bing's excursions with Buddy Bregman and Billy May seldom produced the combination of being contemporary and musical. BING SINGS WHILE BREGMAN SWINGS remains my unfavourite album; while the staccato efforts of Billy May, especially on the EL SENOR BING record, did much to destroy the Latin-American effect which should, of course, have been predominant. Quite the inappropriate treatment for another good bunch of songs. And I don't think the ploy of two songs per track added to the album's attractions. Made it 'bitty'. I clearly remember thinking, on hearing these albums for the first time: "Whatever happened to John Scott Trotter!"

****

Contentious? Certainly and I don't expect everyone to agree with me by a long chalk for they are purely personal views. I can only repeat that I wish Bill Justis had played a larger part in Bing's latter-day recording activities.

A SMALLER RATION THAN USUAL OWING TO PRESSURE ON SPACE: Writers of all letters are cordially thanked for their interest, whether used or not...



JOHN STILES, 10 Barnhill, Pinner, MIDD'X, HA5 2SX:

When I started collecting 78s in 1947 I tended to buy Columbias as I found I liked every one I heard instantly, whereas some Brunswicks did not have the same appeal. After some time I realised that all Columbias were of an earlier vintage. Why did Columbia cover 1932-34? Did they buy the rights from Brunswick for that period?

Editor: Well, its complicated - or it can sound simple. Let's see. Jack Kapp founded the Brunswick Record Co. (or it may have been Corpn!) and its issues were licensed to Columbia over here. Then when Bing signed his long-term contract for the comparatively new Decca Company in the States, its associate Decca Co. in Britain thus came into line for Bing recordings. Even so, for some reason it issued most of its American artist records on a label it called Brunswick! Jack Kapp's Brunswick had been acquired by (American) Decca who henceforth issued Bing's records on Decca! Hmmm.perhaps its not so clear. Anyway, for a time Crosby tracks came out on both Columbia and Brunswick (Decca) - and it should be borne in mind that here in Britain these two companies were great rivals.

Unfortunately, and this is generally agreed, Decca - and therefore Brunswick - pressings in its early days were inferior due perhaps to lack of good staff or know-how, whereas Columbia, an older and better-established company made first-class pressings. Which explains why Columbias are indeed of better quality than the very early Brunswicks. Decca soon improved however. It will be understood that that 'masters' were sent here but the actual records were pressed from them here.

Not concerning Bing tho' of interest perhaps, Columbia subsequently merged with another rival - HMV - and became The Gramophone Co. Later still, it became EMI and included Columbia, HMV, Parlophone, Regal-Zonophone and many other smaller labels. Much later on - when the 'pop' explosion occurred in the 50's, it changed again to The Rank Organisation which it remains today tho' often using sub-labels. It is not without interest that John started collecting his Crosby Columbia 78s in 1947 which illustrates just how long that company kept early Crosby's in its catalogue! Indeed, they were in Columbias catalogue well into the 50's - and these were records made in the early 30's. What a stark contrast compared with today's methods when the companies don't seem even to have a catalogue - and records are deleted within a few months of issue.

IN ANSWERTO MANY CORRESPONDENTS, we have no news of Kathryn Crosby's new book which has been in preparation for some time. Nor, as reported after TRACK EVENTS, is there any news, or even likelihood, of more Bing/Cole/Moore tracks or the poems. Alas.

REG BRISTO,
7 Greenmeadow Close,
CWMBRAN,
GWENT, NP44 4PJ'

Members will read of the ill-fortune off PHIL CLARKE elsewhere; he asks us to say that anyone wishing to write to him can do so at: c/o 57 James Copse Rd., Lovedean, Nr. Portsmouth, Hants.

BILL McDOWELL, 33 Ballycreen Dr., Lisburn, Co. Antrim: We're inclined to say there's not much of Bing on radio/TV but really there is; we had DOWN MEMORY LANE again for which I was glad. When it was shewn earlier I was in hospital and not too appreciative. Then we had THAT'S ENTERTAINMENT with Bing in his two MGM films. And on ITV we had a show which included Jimmy Kennedy the songwriter who paid Bing a tremendous compliment when he said that if Bing sang one of his songs it was sure to be a hit. He also observed that Bing was the only singer who ever took the trouble to speak to the songwriters and make them feel they had contributed something worthwhile and he really appreciated this fine gesture.

> Editor: Bill fills in in a small way with BING ON THE BOX; despite our moans, Bing does turn up fairly regularly -- and as Dick Nettleton says, mention of him in film and other quizzes seems to be getting mandatory!

FRANK WILGAUS, 138 Blundell Avenue, Cleethorpes, South Humberside:

Thought you might be interested in the enclosed - a photograph of the old St. Mary's Church Bing sang about in one of his last recordings. Have just returned from a fortnight in California; arrived in San Francisco late on the afternoon of the auction of Bing's effects and was chagrined to find a couple of days later that the sale had gone on for a second day and that the saleroom was about 15 minutes' walk from our hotel. Not that I could have afforded anything. Film posters, I heard, were fetching about £200 and from all accounts they were restricting admission to those who looked as if they could afford to pay, so disreputable a character such as myself would almost certainly have been refused admission.

Found a record shop in a basement in 'Frisco which had copies of several volumes of the BING'S HOLLYWOOD series at 40 dollars an LP. As that's around £22 at today's exchange rates they were allowed to remain on the shelf.

In Las Vegas saw a live Sinatra concert; the voice bearing up not too badly and he tackled one or two ambitious numbers such as ALL OR NOTHING AT ALL and managed reasonably well, poor old lad.

In Los Angeles I found a MUSIC WAREHOUSE about 100 yards long full of nothing but sheet music and music albums. I decided to give the service a severe test by looking in the "I" drawer for a copy of I'VE GOT TO PASS YOUR HOUSE. To my utter amazement I found it immediately!

I visited St. Mary's Church which believe it or not is in the middle of San Francisco's Chinatown and there is a small shop attached to the church. I entered with visions of purchasing numerous copies of the single WE ALL LOVE OLD ST. MARY'S. Found a reverend gentleman repairing a chair with a large tube of glue and asked whether this was indeed the church referred to and whether he had any copies of the record? It was, and he hadn't. Said very few copies were printed and they went like wildfire.....

> Editor: Humorous, breezy and interesting report. Frank doesn't really look disreputable! He's done quite a bit of singing himself, hence his interest in picking up sheet music. Frank's letter is representative of those from other members who have made the 'grand tour' taking in the Chinese-theatre-footprints, the Holy Cross Cemetery, Coconut Grove and so on. A large number of members have now achieved this ambition!

DAVE WARD, 51 St. Andrews St., Lincoln: I must let you know the good news, and it IS good, for from Monday I am back at work...I'm really lucky for I was out of work for only 3 weeks. I am, as you can guess, over the moon. My luck was also in when I made a day-trip to Birmingham. In the market there I found Bing's WHITE CHRISTMAS on a single; more than that, I was turning them over and about to dismiss a Philips - when I saw it was STRAIGHT DOWN THE MIDDLE/TOMORROW'S MY LUCKY DAY! In perfect condition - and for 25p! Happy days.....

Editor: Dave's letter has a purpose for us. It is happy, a ray of light, perhaps. We've said before we have no wish to be sloppy, slushy, trite and certainly no desire to assume the role of "parish priest". Yet we are far from unmoved at the mail received - and the letters, perhaps naturally, run thro' the whole gamut of human experience. Members, or their close relatives, who've undergone surgery, have lost loved ones, sons or daughters have been involved in serious accidents, and increasingly, those who have lost their jobs. We are going thro' times younger members have never experienced and older members pfayed would never return. We note the despair of those who are 50 or more at the prospect of never working again. Pretty useless to say "Be of good cheer!" or that "Good times are coming again." We can only hope they are. Meanwhile, we do learn of these experiences with compassion and have long learned that preparing BING is not always too happy; so to those who have written us on the lines above we hope time is doing its work and healing grief and sorrow. Not easy, empty, words, - we mean them. And we hope Dave's cheerful letter was a minor tonic.

ARTHUR C. HOLMES, 33 Grange Hill, Edgware, Midd'x: I enjoy DISCROSBY very much indeed; it throws new light on records we may take for granted. But regarding the respective merits of Connee Boswell and Rosemary Clooney I must admit to a slight leaning towards Connee. Perhaps because at the time of my finding Bing, so to speak, those wonderful duets START THE DAY RIGHT, and BETWEEN 18th & 19TH ON CHESTNUT STREET were entrancing everyone. Then that famous double of BASIN ST. BLUES and BOB WHITE soon followed - the former not being far short of the best duet - perhaps the best - duet Bing ever did. The Bing-Rosie duets have latterly given me as much pleasure and their albums have flair, imagination and skill in abundance. But, I think Connee just pips Rosie for me....could be those husky Southern tones!

Editor: I'm inclined to agree; tho' Rosie sang with rhythm, great vitality - indeed, vivacity, I feel Connee displayed a subtler sense of jazz. Against this, however, Rosie often displayed a very individual bitter-sweet interpretation which also puts her in a class of her own. Its good to note that the revival in her career continues. What do others think on C v R?

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We acknowledge receipt - and approval of! - BING'S FRIENDS & COLLECTORS SOCIETY of San Francisco, edited by HOBIE AND CATHIE WILSON, 236 Andrieux St. Sonoma, Ca. 95476, USA . We also acknowledge again our debt to so many Stateside members for keeping us uptodate with the US press stories &c. with special reference to Mr. Justice Francis X. Smith.

MEMBER GORDON THOMAS, of Leicester, and his family will appear in the ITV show FAMILY FORTUNES IN SEPT. - following the great appearance of another, Bert Hamblett, in FILM BUFF OF THE YEAR - already mentioned. And talk of enterprise - to follow CAR STICKERS, MRS. RENEE CHESTER, 48, Milton Rd., Hanwell, London, W.7. has arrangedproduction of a limited quantity of BING lapel-badges - a neat little picture of Bing, enamelled, abut 1" diameter. You can have one for 50p to Renee with a self-addressed envelope.

TRADING POST **********

The market-place for your Crosbyana wants & disposals.

Insertions are free though there is a nominal charge of £1.00 for non-Crosby items. We rely on the integrity of members and accept no responsibility for any transactions arising from this feature; it is up to members to satisfy themselves they are making a satisfactory deal.

Keep insertions to a maximum of 6 lines. Request SAE if lengthy lists of records or nos. are involved. And entries on a separate sheet of paper assist insertion!

CAR-STICKERS! CAR-STICKERS!

We've often had enquiries, suggestions, for a car-sticker proclaiming the ICC. Now by arrangement we can offer them at last. Circular, 3" in diameter, they are in rich blue and gold with the well-known Bing motif (as on the ties) with INTERNATIONAL CROSBY CIRCLE around the circumference and under the motif. Cost is 60p each plus postage, BUT, as this is rather an awkward sum to forward two are offered for £1.00. Pop a £1 note, or a cheque, or PO, into an envelope, enclose a self-addressed stamped envelope (up to you whether first or second class postage) and send to:

We're pleased with these stickers; they are colourful and attractive.

BARRY THECKSTON,
13 Cunliffe Avenue
Ramsbottom,
Lancs. BL0 9PY

PO's uncrossed please; cheques payable to B. Theckston.

If one is sufficient, two is NOT mandatory!

"BING" ties in dark blue or maroon, with the motif are available from THE BADGE CENTRE, 45 Ropergate, Pontefract, West Yorks., WF8 1JY - £2.80p post paid.

R.S.(Bob) JONES, 39 Gladstone St., Hebburn, Tyne & Wear NE31 2XD is always interested in Bing records for sale, especially the rarer types. All enquiries are answered.

ALISTAIR AIREY, Flat 4c 18 St. Philips Square, London, SW8: Anyone interested in compiling and exchanging favourite Bing on tape? Mixing shows, records, film excerpts, interviews, creatively if possible.

THE CROSBY YEARS, by Ken Barnes, now costing £10.95 plus postage from the publishers is available from the Secretary (Reg Bristo) at £10.00 post paid; only a few copies now remain of our special purchase.

ARNOLD BAKER, 48 Groomsport Rd., Bangor, Co. Down, N. Ireland offers a wide selection of tapes; radio programmes US., ditto Australian, rare items, compilations on good quality C120 cassettes. Price £3.00 UK post paid. Open reel tapes also available. Send medium-sized SAE for catalogue of material available.

MRS. RENEE CHESTER, 48 Milton Rd., Hanwell, London, W.7 is a great video enthusiast and has virtually all Bing's films on cassette which she is willing to share with members. Enquiries with SAE please.

COLLECTION FOR SALE comprising 490 78s, 114 LPs, 5-boxed sets, 14 10" LPs; 2 7" EPs, 12 7" singles, Crosby books, photos, etc. etc. Wish to sell as a whole naturally but would consider splitting. Buyer to collect: JIM LOWE,105 Renfrew Close, Strait Rd., East Ham, London, E6 4PQ. May phone 01-474-8436 after 5pm for further details.

Editor: Ready-made collection!

HARRY NOLAN, Spokane, 7 Saxon Rise, Bexhill-on-Sea, East Sussex TN40 1TF (or ring 0424-214312) has two Super 8 colour sound films approx. 20 mins. each. Errol Flynn and Olivia de Havilland in THE ADVENTURES OF ROBIN HOOD and Robert Taylor, Joan Fontaine, Elizabeth Taylor in IVANHOE. £11 each or £16.50 the two including UK postage and packing.

From the number of queries I still get from members re "Did Bing record.....?" or "When did Bing record..." there are a number of members who haven't obtained BING-JUST FOR THE RECORD. There is, of course, no compulsion about this but we might just say they are doing themselves a gross disservice! This hardback volume is the complete answer to ALL Bing's recordings, date-wise and alphabetically listed, complete with accompanists and fellow-artists.

BING-JUST FOR THE RECORD is obtainable from:

JOHN JOYCE (BOOKBINDERS)
Saltmeadows Rd.,
GATESHEAD,
TYNE & WEAR, NE8 3AH

All remittance for the book must be made payable to JOHN JOYCE, ICC ACCOUNT. The price is UK £3.50 post paid. European £4.00 post paid; Australian £4.50 surface mail; £6.50 airmail; US/Canadian £4.00 surface mail, £6.00 airmail. All remittances must be in sterling.

THE ALTERNATE BING CROSBY by COLIN PUGH - a skilled analysis of varying 'takes' of Bing's recordings, and

PHILCO RADIO TIMES by LIONEL PAIRPOINT - a highly entertaining listing of 104 Crosby radio shows with song titles, guests, patter and extensive notes

are still available from THE SECRETARY (Reg Bristo)
PRICE: £2.50 each OR £4.50 the two, post paid UK., and European.
US/Canadian 6 dollars surface mail; 8 dollars airmail.
Australian £4.00 for airmail, £3.00 surface mail.

ALSO FROM THE SECRETARY:

THE BING CROSBY LPography, listing more than 1000 LPs associated with Bing £2.00 post paid UK; plus
THE MINI DISCOGRAPHY (useful for writing in, making notes &c. instead of marking BING-JUST FOR THE RECORD, £2.00 post paid.

FOR SALE: APPROX. 150 Bing records on 78s. Also 30,000 other records on 78s - opera, classical vocal, dance, jazz, personality &c. Prices reasonable. Lists sent of individual bands, personalities, &c BUT SAE PLEASE. BOB BLYTHE, 47 Evelyn Avenue, Kingsbury, London, N.W.9 0JF

NICK v.d. SEIJP, B.V. LIESVELDSTR 7, NAALDWIJK, HOLLAND would like to know of any members willing to sell records or cassettes - Editor: Nick should note Arnold Baker's advt. above.... and Inke Hommmes...! (Members may also note what faces the Editor with some of these overseas names/addresses!) Odd, too, that so much concerning Holland

has cropped up in this issue of BING! Witness the next item - and this we DO know comes from an attractive young, blonde, lady in the Netherlands! -

NOOR VAN HEEL, Oude Vest 149, 2312XW Leiden, Holland: I have two copies of CALL ME LUCKY and other Bing books for sale; also the sheet music of SWINGIN' ON A STAR, THE KISS IN YOUR EYES, THANKS, CHATTANOOGA SHOE SHINE BOY, LET ME WHISPER I LOVE YOU, DOUBLE OR NOTHING, WHEN MOTHER NATURE SINGERS HER LULLABY,JUST A PRAYER AWAY, AT MY TIME OF LIFE(This last has Bing's autograph on it). And to people in Holland I have a lot of records I want to dispose of - tel no. 071-146656. Also BING 27 to 52, the mini discog. and the A to Z. of Bing Crosby.

LEGEND MUSIC: Legend House, 153 Francklyn Gardens, Edgware, Midd'x: Note: Tel. No. (01 if outside London)-958-4326. Post & Packing: 1 LP 80p; 2LPs £1.20 plus 35p for each added LP but maximum postage on any one order is £2.50.

A new issue to special order: BROADWAY 111 - BING SINGS WITH THE BIG BANDS - tracks include DIANE: LADY BE GOOD: IT HAD TO BE YOU: MAKE BELIEVE YOU'RE GLAD: SIOUX CITY SUE: bands incl. Tommy Dorsey: Red Nichols: also features Peggy Lee. 16 hioe tracks. £7.00 including P & P. Delivery expect mid-Oct.

ANTRON 9000 - BING, ETHEL MERMAN, TERESA BREWER £.00 + P & P (deliver again October)

MAGIC AWE 1 BING'S MAGIC 16 great tracks £2.50 + P & P

MAGIC AWE 3 BING & FRIENDS, excellent quality, £2.50 + P & P

MAGIC AWE 5 Not Bing, but Johnny Mercer THE J.M. SCRAPBOOK £3.50 + P

GRAP. 1001 MUSIC, MUSIC, MUSIC Bing on 16 terrific tracks, a must for Bing collectors £2.50 + P & P

PHILIPS 6641923 SONGS OF A LIFETIME, the 2-LP set of stereo-added orchestrations of Bing with Buddy Cole; just 1 set left £4.00 plus £1.20 P & P:

SOUNDTRAK 104 BLUE SKIES, Bing & Fred Astaire s/t £4.00 + P & P

MCFM 2839 SONGS OF THE ISLANDS (Hawaiian album) £2.50 + P & P

* CBS 35093 A BING CROSBY COLLECTION VOL 1, 1 only £3.50 + P & P

* CBS 35748 A BING CROSBY COLLECTION VOL 3, 1 only £3.50 + P & P

* SUNBEAM 504 DISTINCTIVELY LING VOL 2 £4.50 + P & P

* These 3 records contain fantastic early 30's songs of Bing)

KOALA AW14129 SWING WITH BING(Only 6 left) £1.99 + P & P

REPRISE P10860 ROBIN & THE 7 HOODS. ex. quality s/t, only 2 left £7.50 + P & P

Also have large stocks of SPOKANE & TOTEM ALBUMS, £5.50 + P & P - miscellaneous radio shows and air-shots. They include: SPOKANE 12 BING IN THE 30'S 15 nice tracks; SPOKANE 18 BING & CONNIE BOSWELL ON THE AIR, 13 tracks; BING & THE MUSIC MAIDS (SPOKANE 21) with 20 fine track; etc. etc. Send SAE for full lists, or ring for details.

JACK SOUTHER, 2011-44th AVENUE, SAN FRANCISCO, CAL. 94116, USA is always interested in UK contacts for nostalgia records, especially Bing, sheet music, pictures &c.

PHIL CLARKE, 150a Hart Plain Avenue, Cowplain, Hants, PO8 8QP in charge of the BING CROSBY SOUTHERN CLUB suffered severely in a robbery and loss of his home. He tells us he is not abandoning his interest but meetings must be cut down to two a year: write to Phil for further information with SAE.

In or near Southampton members should contact JIM NEWELL, 17 Edwina Close, Bitterne, Southampton for news of Bing gatherings in that town.

LESLIE GAYLOR WRITES -

- we're delighted to say! For we share the concern and disappointment of so many members when the genial Leslie of the Isle of Wight is missing from our pages. Leslie has had his troubles this year but, happily, is also realising a happy ambition:

First of all, I would like to thank most sincerely all those who have written to me since my accident at the start of this year. Their letters were warmly appreciated. I must say I feel flattered when I learn that my contributions to BING are missed - that is, when I fail to make an appearance! I have progressed well after what was, of course, a most upsetting time. But, I haven't been idle. Far from it tho' I must confess I haven't been tackling my correspondence with my usual zest and interest this year. However, all is ready to change and as I've indicated in some recent letters, I hope to make up for lost time with a contribution to the Christmas BING.

As I said, I haven't been idle. When I came out of hospital last January I felt a strong urge to get on with something that has been well in my thoughts for several years now. That was to set up a special "Bing Room" in my home. I thereupon embarked on this project to the exclusion of almost everything else - even going without sleep at times, not to mention skipping meals, so great was my enthusiasm once I started!

> And I think, after no less than seven months' work I may say it is now completed. Yes, seven months of what I like to think of as dedicated effort. Now in mid-August and almost at the end of my two-week annual holiday, I feel a degree of satisfaction at the way it has all turned out.

Some brief details may be of interest; I have no less than 144 frames containing postcards, letters, labels, record sleeves etc. all autographed by Bing. I made or bought all of these frames, mostly at a cost of more than £3.00 each. As the room measures 15' x 13' it will be appreciated that I have managed to pack quite a bit of memorabilia into it.

It meant drawing out some of my retirement money although hopefully retirement is still virtually four years away. I had, I suppose, a philosophic turn of mind which decided me to enjoy what I have Crosby-wise - and also to see and enjoy just how lucky I was when dear old Bing was around. Already many people (some uninvited!) have seen the results of my effort and most of all seem to have been most amazed at the glorious colours alone that have been involved.

I estimate the "Bing Room" has cost me £1,500 tho' this does include new stereo equipment, new chairs, carpet and other fittings - these

include aluminium wall supports for the extensive shelving I found necessary.

> So, now I can sit down in comfort and readily survey the results of my Crosby interest in tangible form. I find it most rewarding and I reflect on the great pleasure - and luck - I've had because of that interest. More than that, so many of the mementoes vividly recall so many of my meetings with Bing.

I might add that apart from all this I have been most involved at my job since I returned there after my mishap. Many urgent jobs have turned up - some directly connected with the Falklands' expedition. So to those who wrote and didn't, perhaps, receive a reply, I ask them to understand that I was often very tired after work and not in my usual mood for buckling down to answering a lot of correspondence. I did feel things were rather getting on top of me, to be quite truthful.

However, I'm glad to say I feel the old zest returning, highly stimulated by my work on the Bing-Room. I have every hope that I will be picking up all the threads again soon. Certainly I hope to be able to get something down on paper for inclusion in the looked-forward-to issue of BING. Its only just past mid-summer as I write and it seems a long way off - but we all know how quickly it rushes up!

My best wishes - and thanks - to all.

Editor: So, better days ahead for Leslie; his project sounds most interesting and worth seeing. ALL Members will be relieved that Leslie has made a remarkable recovery from what was an appalling accident, and equally delighted that he shows every sign of returning to his old self, full of enthusiasm for the Crosby cause. Many members owe their entry to the Circle to Leslie and his indefatigable efforts.

ANSWERS TO LIONEL PAIRPOINT'S QUIZ (PAGE 26)

turn upside down in case reading mag backwards!

1. a,g,e; b,k,f; c,i,j; d,h,i; e,n,m; f,c,h; g,m,n; h,l,g; i,e,o; j,b,c; k,d,l; l,o,k; m,j,a; n,f,d; o,a,b.

2. Josh Mallon & Ace Lanigan - Singapore; Chuck Reardon & Hubert 'Fearless' Frazier - Zanzibar; Jeff Peters & Orville 'Turkey' Jackson - Morocco; Duke Johnson & Chester Hooten - Utopia; 'Scat' Sweeney & 'Hot Lips' Barton - Rio; George Cochran & Harold Gridley - Bali; Harry Turner & Chester Babcock - Hong Kong.

3. (a) Charles Coburn - Road to Singapore - Mr. Music.
   (b) Elizabeth Patterson - Sing you Sinners - Welcome Stranger.
   (c) Grace Kelly - The Country Girl - High Society
   (d) Donald O'Connor - Sing you Sinners - Anything Goes.

4. Road to Utopia - Duke Johnson & Junior Hooten (Hope & Lamour's 'adopted' son.

AND AGAIN, OUR CONGRATULATIONS TO BERT HAMBLETT of the Wirral for his splendid showing in the TV programme, FILM BUFF OF THE YEAR.

Dammit! If there is one thing that has to be crystal-clear it is the answer to a Quiz! So, if you have a blurred copy on the previous page, the answer to No 1 is: a,g,e; b,k,f; c,i,j; d,h,i; e,n,m; f,c,h; g,m,n; h,l,g; i,e,o; j,b,c; k,d,l; l,o,k; m,j.a; n,f,d; o,a,b.

UNIQUE OFFER

Properly, no doubt, this should be in TRADING POST but as it needs an explanatory note it warrants a little more space. The offer comes from TONY PEVERETT, 7 Burgh Mount, Banstead, Surrey, SM7 1ER:

I have now transferred all my reel to reel Bing recordings covering 25 years (1953-1978) onto cassette and am prepared to dispose of the reel tapes and the 3-head Bradmatic tape recorder that most of them originated on. They would, I think, be ideal for a newer Bing fan, and I particularly want them to go to someone who will get as much pleasure from them as I've had, and NOT to someone who just wants to copy them for sale. I enclose a list of the tapes; as I am anxious to get rid of them quickly I would charge £30 for the tapes (much less than the retail cost of them alone) and £15 for the recorder. Altho' the tapes would probably be ok on a normal recorder I think the speed of my Bradmatic is not quite 7½"/sec so obviously it would be better to use it. The proceeds of this sale, should it take place, will be given to the Shuttleworth Vintage Aircraft Society. (Tony's phone no. is Burgh Heath 56973).

The tapes include: 7" reel, 1800ft BING CROSBY, HIS LIFE & LEGEND TV tribute intro. by Wm. Holden; 7" 1200 ft. Bing interviewed by Ken Sykora BBC 1967; 1800ft. Bing on Vera Lynn's show 1975; 1800ft. Bing TV show with Bob Hope, Stella Stevens and Supremes. 1800ft. Bing & Kathryn talk to Pete Murray 15 Sept. 1977; 5" reel of Bing Records, recorded in USA, another, one side only; 1800ft. Bing on the Parkinson TV show 1975, plus a further interview with Bing; 1800ft. Bing's 1966 Christmas show; 2,400 ft Bob Hope on the road with Bing, TV tribute Dec. 1977; 1800ft David Frost interviews Bing and Louis Armstrong TV 1971; 1800ft Andy Williams show with Bing TV; Bing's 40 years in radio by Tony Thomas, Los Angeles; all parts of THE BING CROSBY STORY on 2,400 ft reels; plus interviews with Wogan, Willey, and others. A remarkable collection, together with the recorder on which they were made for £45. We feel its likely to be a case of "first come....".

Regarding the note on the hardback BING - JUST FOR THE RECORD in TRADING POST, we have just heard that the first pressing/binding is now almost exhausted. The second will mean the price going up from the present £3.50 post paid to at least £4.00 owing to postal changes since the first issue. More than ever it seems desirable and sensible to obtain any copies you want. Immediately!